The full family entertainment inc. presents:

MOSHBLZ

The only zine that comes in YOUR fave colour !!

DON'T BE A BAR CODE

Get weird, wild and snotty with:

Rigid Domain Gorilla Biscuits

More Fiends

NO.6
Feb. 9o
1o Bananer
2 ⅋ p.p.

Fuld og nøgen

YAW YAW ! welcome to the first editorial quatsch this year. Yes, we've made it into the ninities and you are now holding the fussy 6th issue of Moshable in your sweaty hands!

A few people have asked us to start a subscription service to our faithful readers and here it is! Our plan is to make as much money as possible in a short time and then flee to South Africa and live happy and super-silly ever after. Well, not really. It's two-sided I think. Off course it's a service for the readers so they wont have to miss any issues and at the same time get the zine right away when it's out. But maybe more important, however, is that we want to change the ever returning and tedious situation of permanent lack of money. We see this subscription-thing as a way to get money to sorta work with. You know, there's continueing expences like print of the zine, postage etc., and to avoid that we as usual have to cover these expences by collecting bottles in the park or sell our young athletic and extreme delicious bodies for purposes that I really not mention here, we would like YOU to subscribe to Moshable. So if you wanna help us out and at the same time seriously impress your girlfriend, send your hard earned (theoreticly you could steal them from your mother or rich aunt, but I didn't say that) 4o Dkr/ 4o Nkr/4o Sv.kr/1o DM/ or 5 £ (and that include postage) and you will recieve the 3 coming issues of your fave mag. The only alternative would be the introduction of the Very Big and Utterly Amazing Moshable Bingo Bash (among friends VBUAMBB) and you wouldn't want that!! Remember to state from which issue you want to start the subscription. Maybe I should say that we plan to put out 3 issues a year, so it's a subscription for a whole year we're talking about here. Oh how jolly good!!

Other news for this issue ? Well, we have infact been joined here at the Moshable staff by one of the most heartless, ruthless and believe it or not insensitive reviewers known to mankind. Yes, Jakob Papnæse have joined forces with us and will hopefully review all Grindcore and heavy rock bands (he's off course a HUGE fan of both Kiss and Napalm Death). Seriously, Jakob describes himself as an old reactionary punk-rocker, so now you know what to expect. Ever wondered why vegetarians always look like skinny junkies ? Anyway, Jakob will review those punk-rock releases that old metallers like Simon and I somehow never get our little but well-manicured hands on. So a big welcome to MR Papnæse. Who said we don't like punk rock ? So what else is new ? Besides Simon' rather paranoid idea about how necessary it is to have a new logo every issue, we have introduced the idea from # 5 about live

De debile elsker pop

EL DIABLO RIDES AGAIN

interviews. We feel that the interviews featered in this issue are more interesting and indepth than previous stuff we've made and we want to continue this. We'll probably present more bands next time tho'. Right on, that's it from me this time. We stille need destributors, so if you can sell a few to friends or at shows or whatever write us for special distribution prices. Real men have beer guts and a serious beery breath problem! toot toot.

men mine tæer er komplet ligeglade...

Everything But MANOWAR

LARS

To the devoted readers who got this zine via mail. Yes, you are absolutely right, there is no letter with this zine, and you wonder why ? Well, the obvious reason for this is that if I should write a silly little note regarding how lovely Swedish girlies are or the name of my fave beer is (it's Tuborg by the way), I'd be charged twice as much for postage. So that's why dumbo.anyway, thanx for buying the zine!

THE EXTRA-TERRESTRIAL

The super-duper humungus thanxlist:
Kennie, Bassi, Jakob, Jacob Vendekåbe.
Brian.

Takke liste:
Alex and Walter (GB), Elisabeth and Allen (MF), Joel, Joop, Richard, SM5D, Rock uglen, Snog Rock, Sexbeat, Gitte, Robert, Lars H, Andrew, Steve, The Pit, Factsheet 5, Wasky, Adam, Mag of Hate, Anderz, Faxe Kondi, Elvis, Mathias Linzmayer, Rigid Domain, Brett, Sliced Pimples, Matze and Megamosh, Paw, Deggial, Far, mor og hunden + all who've sent us stuff, stash and free beer + our distributers all around this smelly globe.

For what it's worth here's the Moshable recordfoodfilmzinesexlivetvshowdetectormanpaintercomixactorpinballandmore fave list:

LARS:

Lasagne + Faxe Kondi
Rik Mayel
Operation Ivy-Energy + Hectic 7"
Gorilla Biscuits-Start Today + 7"
Dream Syndicate-Days of wine and....
Alan Parker movies(no, NOT fame)
Husker Du-Warehouse songs and stories
Mudhoney-Just about everything these long-haired mofo's have written.
Nirvana-Bleach
Fupz, Shelton, Crumb, Larson, Backwords comix
Sup pop rock city comp lp
Fugazi-Both mini lp's
Dead Kennedys-everything
Jesus and Mary chain-Everything
Erotic Art vol.2
Southern Comfort+champagne+juice. Great drink and gives serious hangovers!
W.Freddy/dali
Psycolab
Fluid-Roadmouth
President Fetch-The eternal need of..
Blackadder

5 things I certainly don't like:
Cosby show
Slayer's Mc Donalds deal
The tv detector man
Præmatur ejaculation
Lykkehjulet

Jakob:
(anything but coca)Cola
Screeching Weasel(preferably nude)
Calvin and Hobbes
Beautiful stories for ugly children
Love and Rockets(not the band)
Bilal
Feta cheese
Anything that sounds like the old Discharge playing Ben Webster tunes
RKL live
Popcorn w/chili
Banging the drum
screech rock
Intellectual films about girls w/pageboyhair
Life..but how to live it ? live
Jersey Beat
Holy titclamps
pinball
Lainie Duro and friends
Make the collector nerd sweat comp lp
Victims Family

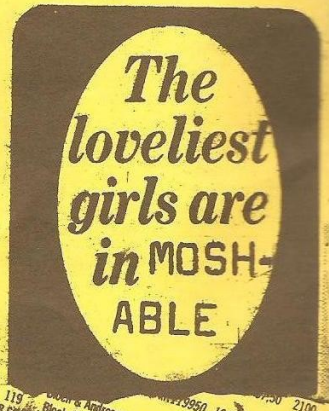
5 things that fail to thrill:
Getting laid
not getting laid
Bad Brains
Popcorn w/sugar
Tom Cruise

Not a pretty sight,

Simon:
Voivod-Nothing face
Nirvana-Bleach
Fluid-Roadmouth
Bad Taste
Shock x-press
Charles Bukowski
River's edge
Deep red(the mag)
Tenebrae
Near Dark
NOmeansNo-Wrong
Killdozer-12 point buck
Hubert Selby jr.
Gordon inc.
Rice+curry
Rune T. Kidde
Uncle Duke
Herbal tea
Familie Jounalen
Birdie num-num

SIMON NIELSEN
DAMHUSVEJ 18 # 15
5000 ODENSE C
DENMARK

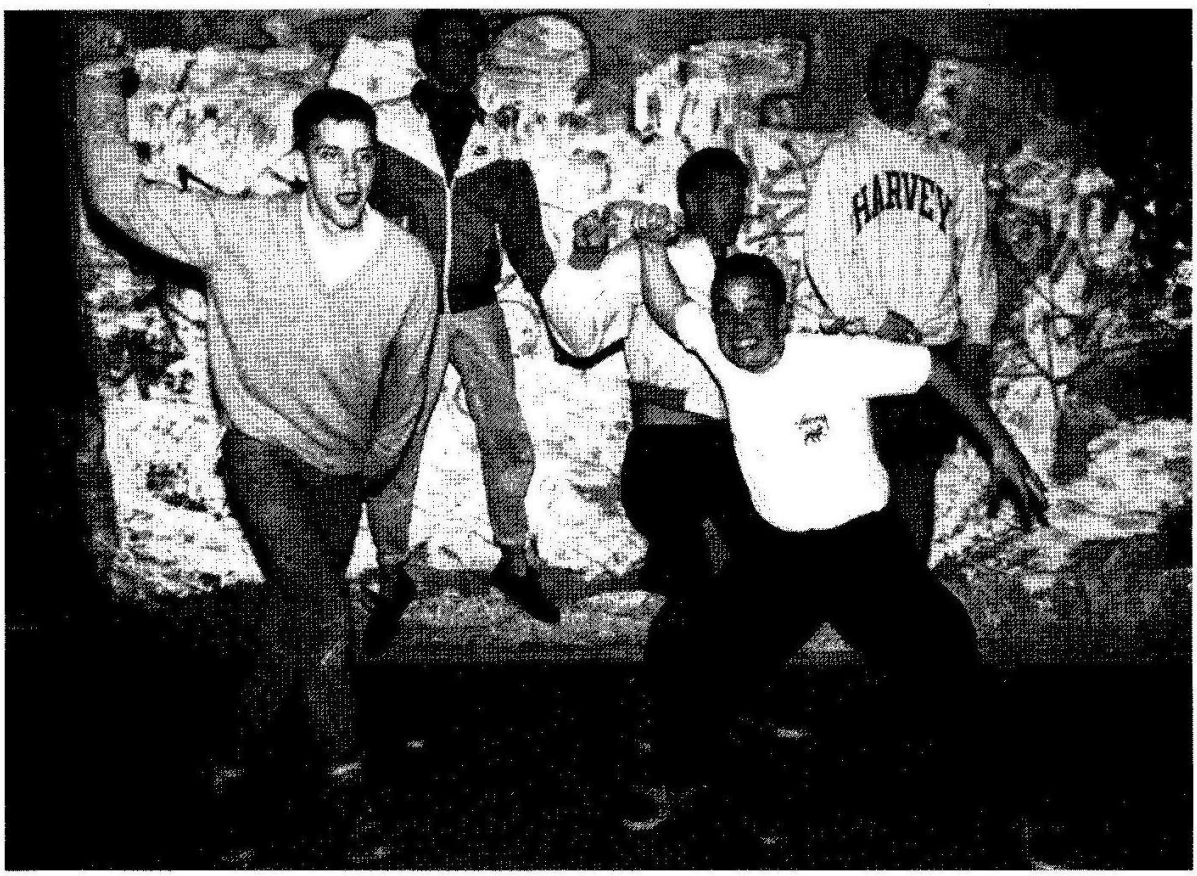
LARS KROGH
KOREVEJ 18 H 1
9210 AALBORG SØ
DENMARK



PARTY TIME

SPACE SEX

GORILLA BISCUITS

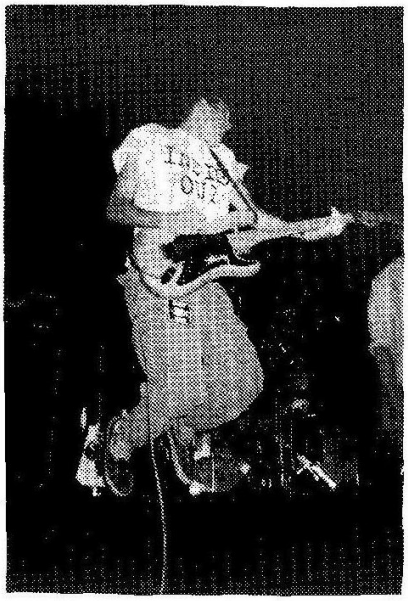


The 27th of October I went to Copenhagen (7 fuckin hours by train and yes, it was full of rapping grandmothers)to see and interview the Gorilla Biscuits whom I think are one of the most if not THE most interesting young straight edge hardcore bands. They've put out a raging 7" which unfortunately is sold out by now, and a few months ago they released the full lenght(if this word can be used when talking about hardcore records)album called "Start Today".As they never have been in Europe before it was natural to talk about touring and the album, but off course I had to ask them about Straight edge also. I was set out to prove my own prejudices but it didn't really happen. However I don't regret the things I said about SE in issue#5. But I would like to thank Walter and Alex for spending 2 hours with me and a crappy taperecorder. This interview was somewhat spoiled because the taperecorder wasn't really as reliable as one could expect those new magic mechanical wonders to be. Actually it fucked up 3 times so half the interview is missing. Read on and find out why Gorilla Biscuits wear yellow spandex and have fluffy hair!!

M: What comes to your mind when I say Denmark ?
A: I really had no images of DK.
W: When I first came here I was thinking of Mac Beth. Copenhagen is the only place I've been, and the police here are fuckin ballbusters they are real sons of bitches.But I think it's a beutiful city. but as I said, it's the only part of the country I have seen, I haven't investigated anything else. (maybe I should say that while GB was in Copenhagen there was serious fights between squatters and the police..

M: So what is your impression of Europe so far ?
W: The clubs care more about the bands, they are into hausing you, feeding you. They are more into doing a show for doing a show rather than making money and they pay better. The audiences are more political and they are at the show to hang out rather than to see a certain band. If the band is good they are very responsive, actually they are always responsive. They are either chocking bottles at you or replouding madly and dancing.
M: What kind of clubs have you played at on this tour ?
W: We have played everything. We played private clubs, squats, big clubs, youth clubs, bars. The only thing we haven't played is a garage or someones house.
M: When YOT toured Europe they had problems with fights, what about GB ?
W: We haven't had problems with fights. We had one fight in Belgium and it was more because there were these people who wanna fight and we were the dicks who took the beat. But that haven't been a problem. Luckyli cos I hate getting beaten on (haha), and i hate seing other people fight. I think Europe is pretty good about that, and I would hate to think that GB insights people to fight. YOT didn't really have that many problems either.
M: I heard that one of the guys broke his nose.
W: No, Porcell slipped on some paper the audience had thrown on stage and broke his anckle, that's about it.
M: Do you like YOT stop playing if there's a fight ?
W: We haven't really seen a fight, but there's no point in playing when everybody are watching the fight, so yes we would stop.
A: And join the fight (haha)
M: When I listen to US livetapes there's always a very intense atmosphere at the SE gigs.How is that compared to the European shows ?
A: The audience in the US gives us the energy but here in Europe we have to give the energy to receive it.
W: People in US are anxiously awaiting our shows and in Europe people could more or less give a shit less, so if we don't put out to these people they'll not respond. In the US we know that we're gonna have a good show every given place, whereelse in Europe we're like oh no are they gonna through bottles at us or are they gonna kiss us and make us sign their jeans. So it can be different every night. It's cooler in a way cos it keeps you on your toes.
M: Why couldn't Judge come ?
W: Judge couldn't come because the

kids are too young and they still have school. The drummer and the bassplayer is only 17 years old. 7Seconds couldn't come because we didn't like their new album.(haha)
M: What is the hardest part touring as a so-called minor band ?
W:The hardest part is the lack of sleep.
A: Being around this guy (haha), and being vegetarian and not getting anything good to eat. The language is also kinda tough sometimes but that's also fun. We are looking forward to getting to England where people understand us.
W: It was weird to come back to the US the last time I was here, just to hear English in the streets when you walk by.M: Why do you think SE don't catch on very well here in Europe compared to US ?
W: I think that in most cases there's a lack of musicians. In order of a genre of music or any sort of scene to happen there has to be really good bands. In the US there was Minor Threat who where awesome and started the SE movement and then there was Youth of Today who were awesome and continued that.
So when 4 guys in Europe get together who are all good musicians and have really good ideas about music get together and start a SE band there will be plenty more to follow. The kids will follow the bands that are cool and thats the way the movement run. It's not all these kids get up one day and say"oh wow, I think I'll put on a sweatshirt and become SE", it's more like they've heard this Minor Threat or YOT album and said "this is frickin awesome, I wanna know what these guys sings about", that's the way it happens.
M: Why is it that SE bands dwell lyrically on friendships, backstabbing etc ?
W: I think that's because that's the mentality of the kids who are playing in bands and the mentality of the kids listening to the bands. We have written stuff about these things too, but the only way you can be interesting to people is to expand and be interested in more things than that. I think our new album writes about things that are off the trip or beaten path of SE or NYHC or hc in the US for the most part. In order to continue GB and have people to go to our shows we can't keep on putting out "Hold your ground" (a track from the 7" ed)we have to do new things, we have to expand.
M: Are you thinking of a track like "Cats and dogs" ?
W: Well, it's not the first vegetarian

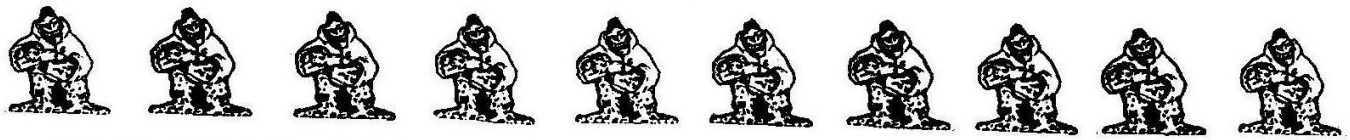


song, but maybe the way it was written is different than most SE bands have written about this like YOT.I think our song is closer to "chicken Squawk" by MDC than to "No more", the YOT song. We try to present things in a different way. I heard "chicken squawk" after I wrote our song. You got to try to be different or no-one cares. Nobody is interested in "No more" part 2. Why listen GB if you have YOT, so you gotta be different.
M: The song "Two sides" from the album, does that go out to the militant SE ?
W: It can apply to the militant SE people but it's by no means written to anyone specific. I think that I'm better off if I can step in someone elses shoes and look at it from the other side of the coin, and maybe you can too. The militant SE didn't come to my mind even if it could apply, it's just a song written about life and actually I think everybody could use that advice, so I'm just trying to pass it on.
M: But they exist those militant SE dudes ?
W: Yeah, there's arseholes in every movement and I think that SE has it share of arseholes also, but at least I think that SE kids are interested in expanding their minds while I think that a lot of people into punk or hc are really stagnent and don't have any philosophy, have no goals or guidelines.
M: What about GB and politics then ?
W: In generel I'd say that we all swing to the left but we're not throwing bricks through the cops windows either.
M: What I meant was do you have political lyrics ?
W: We do sing about politics. Take a song like "stand still" it's political, it's

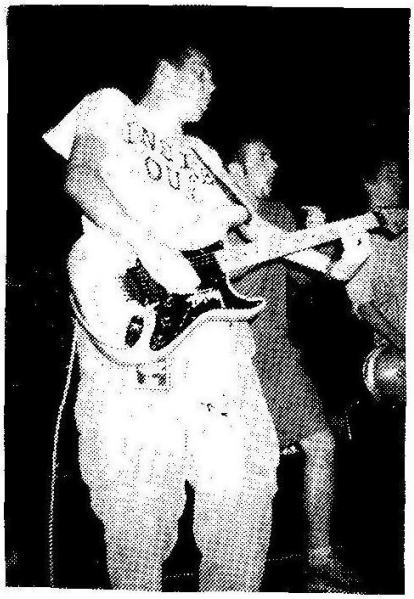
written about the news media that kinda decides and set standards for the world, especially in the US it's brainwashing you. It secs for you what's beautiful and what's ugly and what's desireable and the lyrics say hey turn this off. I mean, I catch myself. I love MTV and I fuckin' watch it for hours and then I say to myself what the fuck am I doing watching tv and getting depressed seing all these beautiful women and I don't have one. All these bands are so happy and famous and I'm not. Fuck that, read a book, go out and play handball or do something, that's a political message. The government wants you to watch tv, and that's a political theme I think. There's more political songs on the album if you want me to jog my mind.
M: No, that's ok. Sometimes it's hard for a foreigner pick the real meaning out of the lyrics, how do you try to deal with that ?
W: I write the lyrics and I try to write them very straight forward, one of the lines goes: I'd rather stagedive, that make me feel more alive, than coded messages. I can write this very poetic and beuatiful verse to this fast music and get some respect from people, but I think it's more important to tell these kids, hey this is what I think in a way they can understand. But I understand that Europeans can't follow it a lot of times.
M: When I read SE lyrics I get the impression they want to tell me what to do and what to think, but I really miss some self-criticism
W: If you look at the lyrics on the album just look what is used more, you or I, all the songs are written in 1st person.
A: And even when they are written in second person a lot of times they are written about yourself also.And even if you are not concious about it you are picking up problems about someone else and I think a lot of times if you look at yourself you'll see where that criticism comes from.
W: Yeah, it's often something that I see in myself or I see around me and I'm singing about and if you wanna listen to me that's up to you. I'm not fucking sticking a finger in your face, and I think that's a different approach compared to a lot of bands and that's on purpose. A lot of times you can a point across better to a person if you are more like "here talk to me" rather than "I have to tell you".
M: So what do you think of the conformity in the SE scene ?
W: You said yourself that you didn't really recognise us you had expected something totally different, you had expected we looked like our fans. We looked like our fans two years ago, but for us it has become more of it's just being in that position to make music and being in that position we don't get so much caught up in that thing. For me it's more like "hey this sweatshirt is getting old I wear it every fucking day, maybe I should get a new jacket, maybe I could use a little hair on my head it's cold this winter". It's more like that, it's more important to listen to the music and words and gain from that rather than gain from the fashion of it.
M: That's something to do with that you are more mature now...
W: I got into SE as soon as I got into hc and ever since I've been really into it. Now I'm older and I don't really have to follow the fashion. I think that a lot of people into SE drop out after 6 months. You talked about the conformity in SE. I think that after awile you've been into it so long that we don't need models, we are models. We are living our own lives independent of Ray Cappo, indendent of Ian Mckay, we are SE for us. 3 years ago I might have been SE for YOT or SE for my buddy who were SE too, but now it's different for everyone.After a while you gotta decide, this is your life you gotta do with your life what you wanna do and make your own decisions from there.
M: Being SE do you think you are dividing people or turning them to the band ?
A: We are trying hard not to, within the round of being in a SE band we are trying our hardest not to devide people and show the other side of SE.

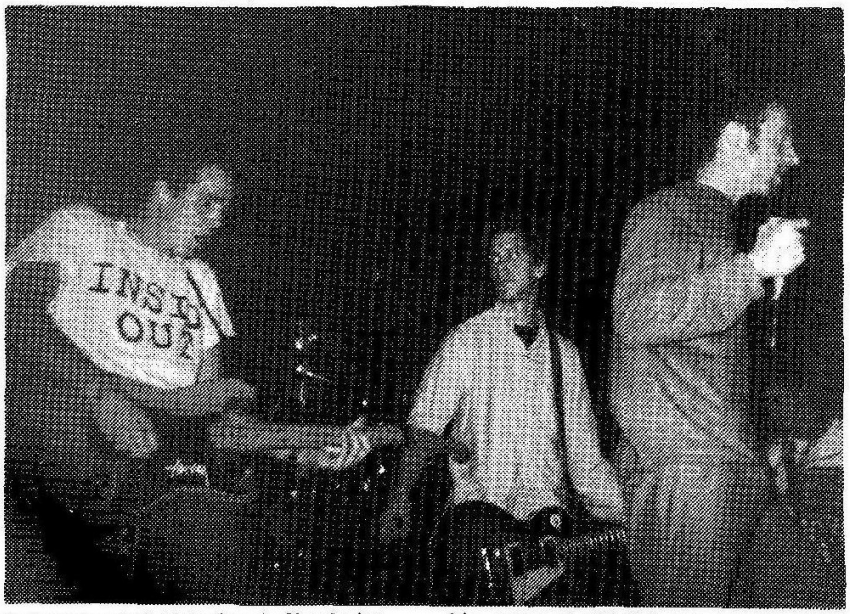
GB GB GB

GB GB GB



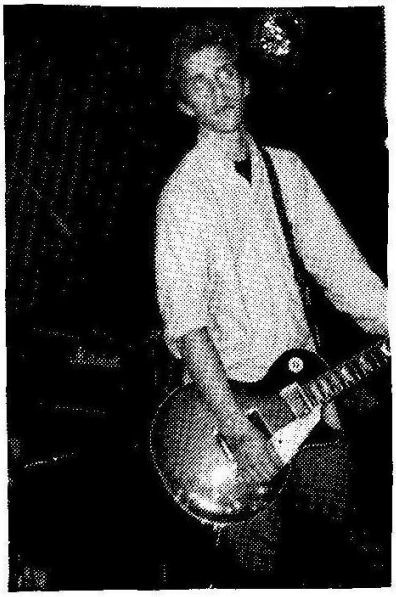
W: By saying we are for SE, something we think is good, we are creating so many barriers for our selves and that sucks because I think that SE is a great thing and you should be allowed to say"hey, I like SE and I think this is a cool thing", but we are automatically rich American fascist kids coming here to Europe to make everybody look alike, which is a lot of peoples mentality. We do everything in our power to let everybody know that yes we are SE.Offer us some liquer and we will politely say no, but we have more things to say than that and if you are interested listen up cos we have something to say. And even if you don't wanna listen to what we say we hope that the music is good and at least you are entertained. We are trying our hardest to break down these barriers cos I don't want everybody to be skinhead, I don't want everybody to be SE, I just want everybody to go to a show and appreciate the music and go home with at least a good time behind them, but I prefere if they get something of the bands message. Underground is rare and anything you can say about life can be important cos most people don't have access to that, they have only access to Bros and Kylie Minogue who have been singing about the same stuff since the fifties. People who access to th underground should take advantage of it and not worry about how they dress or worry about who they gotta impress by beating up, but more worry "hey, I like the music and I want to get something from it





M: Don't you feel limited musically playing in a SE band ?
W: That's not something that's unique of SE. You find a SE band being limited because they bad musicians or bad ideas or at least unoriginal ideas. I think that the bands that are are good are the bands that are doing something different, so if you're just doing the same shit people will just get bored and uninterested and you wont hear about these bands anymore.
M: And you are trying to change that with a song like "Start today" ?
W: We said "we're gonna write a song that's gonna revolutionize SE (haha). NO, there was this riff and I said "God I like this riff and it kinda sucks that it's not really our style but lets do it anyway"
M: Why do you think drugs is such a big thing in the US ? I mean, it's not nearly so big over here.
A: I think it's definately a problem, but I think that the news media makes it more of a problem than it really is and that's what caused the sensation around it. A lot of people want to find out why it's such a sensation, so the kids are attracted to this thing that is supposed to be bad.
W: The kids wanna do the wrong things. There's a whole lot of political theories like the CIA brings the drugs to the ghettoes to keep the blacks from starting a revolution. But I think it's probably more because drugs gets so much press and in a lot of circles it's really cool to do drugs. And the drugs are so powerful, not that they are not powerful in Europe, but the kids are so impressed, it's better than Disneyland.
M: I've heard it's hip to be a junkie in NY.
A: I don't know any junkies.
W: Not in the junkie sense of the word like junkies shooting heroin, but junkies snorring coke is cool. A lot of people do crack but that's not as glamorous. It might be cool this week to be a junkie and really un-cool next week. But in generel in the United States, and not only in NY, it's an escape for people who are bored or depressed and anything that provide an outlet for that are gonna sell.
M: Is it a problem in the HC scene ?
W: No, even if it's not straight edge the NY scene is really not a junkie scene at all.Not now anyway, maybe for a year ago it was more of a thing. It's cool to drink a few brews and smoke pot but not hard drugs.
M: So you are not against pot ?
W: I'm not against drugs as much as I'm against some of the people who use them and the effects these drugs have on these people. I've seen a *lot of cool people smoking* pot and are perfecktly reasonable, but at best pot is a waste of time. Some people tell me that they get these great visions, I can't tell, maybe they do maybe it's a wonderful thing I just think that drugs have bad effects on a lot of these people.
M: Yes, drugs change people a lot.
W: Off course, and for the worse. I'M not against all people who smoke pot, I'm just against certain individuals where drugs doesn't mix well with their personality
A: I know a lot of people who drink or smoke pot and it havent really any effect on their personality but for other people the opposit happen.

M: I've heard a lot of S.E. bands say that whenever alcohol is involved at a gig there's trouble with violence. Isn't that a bit dramatic, I mean, a lot of people can cope with alcohol and they don't get violent.
W: I think that alcohol sets off a little switch that allaw you to do things that you normally wouldn't do, I know because I used to drink a lot. I'm not a violent person and whenever I drank i never got violent but I'm like a horny person, so I would try to hit on girls and try to be really funny, but I think that other persons who are usually quiet and contained when drinking they are not worried about what people say and they are willing to punch people. I dont think you can say "S.E. says this", you know S.E. don't say anything. I mean,it's individuals and you have to read what this person have written down on the lyric sheet and then decide if this person is full of shit or not.(I just think that S.E. people says the same things. Apparently they happen to agree on almost everything aed) I read some things in SE that I think is full of shit and I re-



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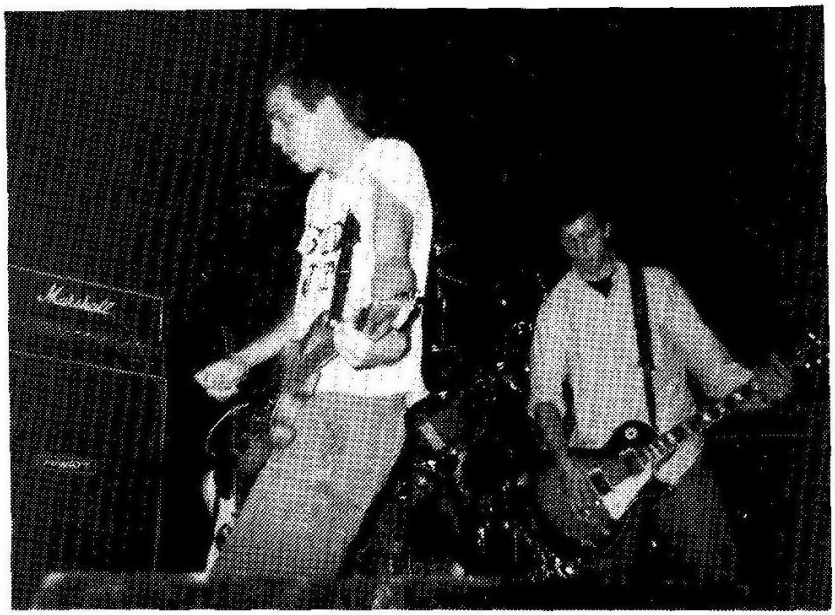
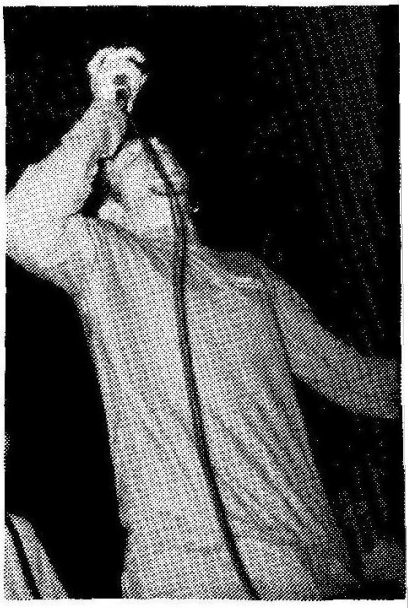


ad some things that I appreciate.Take a rap band I like, take Public Enemy for instanse, some things goes right down on the money and some things are full of shit but I'm not gonna say that all rap music says this or that. So I don't think that SE people says this or that either, you should make up for yuorself what you think is valueable and useful for yourself.
M: When you avoid usual punk rock topics like war, is that because you think you can change more by getting into more personal subjects ?
W: I think we are really trying to, on our record things like war don't even enter my mind. On the time that I wrote these lyrics I thought "what am I gonna write about ?". Well, this happend to me the other day maybe I'll write a song about that. That is more what I'm thinking of - self-improvement and things like that. Things that helps me being a better person. Charity begins at home. You got to help yourself before you can help others. It would be really cool for me to write a song about war and self-important, but I don't know the first fuckin thing about the politics behind these things. I could sing "no war" and at the same time contribuate to war by just paying taxes, but I really have no knowledge about it, so it's not that I think it's an important thing.
A: Why talk about something you don't know about ? It's obvious to any person that war is morally wrong, anyone can say that and we still have them, and you are not really solving anything by saying "Don't fight", I don't know if anyone would listen or not.
W: I think that I prefere to sing about something that I understand and something that the listener can understand.
M: You have all been in other well-known NY HC bands (Youth of Today, Side by Side etc.), is there a lot of line-up changes in the NY scene ?
A: Not in our band, I've done other stuff but in GB we have stuck pretty tight. I didn't join before after the 7 inch but I have been in the band for as long as it's been serious. We have all been in other bands but they were leading up to GB, the grand finale (ha ha).
W: While I was in other bands I was always in GB.
M: This one goes out to you Walter, you have been in Youth of Today and in Warzone, do you see a conflict in that ?
W: It was written on the GB promo-sheet that we've been in Warzone and it totally pisses me off. If you write Warzone on the promo sheet to promote us in the US it's a band who draws people. People in US dont know what Warzone sings about and don't care, they just know that Warzone will bring them (the people who set up gigs that is ed.)money, so if we put that on our promo sheet they'll say "Wow, people who like Warzone will come see them, let's book 'em". But our record company sent out the same fuckin´sheet over here and it's totally different. I was in Warzone for like 3 or 4 months, long before they put out some of the stuff that have become so controversal, the nationalism you know. I did it because band members quit and they asked me to play. Soon I quit and joined Youth of Today. I did the Warzone thing on a totally temporary and outsider basis. But the drummer from our band played in Warzone for a longer time but it's the same story.In Europe Warzone is blown up way beyond the truth.
A: It's not like an evil force or doom..
W: It's not a force really much at all, they are just a bunch of guys who maybe are a bit misled. I don't think that there's so much philosophy behind the lyrics as people in



Europe thinks or like to think.It's just that basic mentality America first. If you want to connect Warzone and YOT or Warzone and GB, absolutely none, except that I played bass and they could have got a studio musician that would have been the same.
M: What do you think of these"proud to be American" bands ?
W: I don't think it's good to be proud of anything.

If you are born in the US it's not like you have acchieved anything. It's like you're proud of being white or proud of being black, it's not something you had anything to do with. Most people who say America is great really don't know much about America and wouldn't be willing to accept the truth about the evil behind America, whether Us is evil or not, if it was. These people are usually not willing to accept any kind of truth, that's why they are wrong. I think nationalism is stupid. That's one of my problems with Europe. In US

GB GB GB

I see this nationalism, you know Warzone has an iron cross with America in it, oh my god people must hate this in Europe, and then I came here and I think that people are every bit as nationalistic over here.The Germans hate the Dutch, the Dutch hate the Germans. The French hate the Germans, the Italians hate the Austrians, The Norwegians hate the Swedes..
A: The English hate everyone (ha ha)
W: The Danes from this island hate the other Danes from the main island (I think hate is a relative word here ed.). I think it's crazy, it's in the US and it's bad here.Its different over here probably because of the wars and stuff, but I think that if you think like this you are really fuckin yourself up because you can't gain from other people if you have this attitude. I can live here (pointing at his imaginary home ed.) and the border can be Mexico or Canada and I am supposed to be different just because I live 5 feet away. No way, it's just the same human being. So I think nationalism is a stupid way to divide people.
A: It's something easy for someone to make themselves feel good, it's an easy outlet for pride.

cist groups and they gave them an ideoligy. And there's 4oo kids with this ideoligy and they got a lot of publicity in the US and as a result every skinhead across the country was being herassed by "normal" people. So some skins set up a group called SHARP which is SkinHeads Against Racial Prejudice to combat this. I'd say that outside SHARP and the naziskins all the rest of the skins are just HC kids who dress a certain way, and the only thing that they probably have in common is nationalism which is very little to bond.
M: I've heard that there's problems with violent skins in the US.
W: Yeah of course, that's a part of their image (a very unpleasant part I'd say ed.). If you ever read about or gets interested in skinheads you know the whole tradition of skinheads is this harsh look and the willingness to beat people up, so if you gonna play this part you might as well go all the way. And if you got 10 friends with you why not fuck a show up, that's the problem.
M: As I see it there's an increasing commercialism in the HC scene, do you think that's gonna end up being

with a certain important distibuaters which are business oriented and the kind of thing you are talking about. We could destribuate our own record but it wouldn't get to the people who wanna buy it and it would cost us an incredible amount of money. So the point is that we try to get the record to the people to the best price that we can and try to contain maximum control, and in order to do that you have to bend over a few times. Youth of Today was on Caroline recs.(over here it's Virgin). At the time we would have loved to put out the record ourselves, but with the amout of money it would have costet we could have put out

M: Sometimes I have a hard time understanding the skinhead thing in NY, you have red skins and racist skins..
W: You don't have redskins in NY.
A: There's the SHARP skins, that's the anti-racist skins and then there's the "ordinary" skins. Some of them are racist some of them aren't, you don't have like a league.
W: I dont think there's a political philosophy behind the skinheads in the US. When I came to Europe and someone told me about redskins I laughed, I thought it was a joke. I mean communist skinheads, nothing could be further. In the US there's no political ideoligy behind the skins except from nationalism and a conformity with a certain way of dressing. In NY there's a group of skinheads called SHARP and they rules because there are racist skins, a very small number, and I think they are kids that became skinheads and somehow got hold of some Screwdriver albums and thought it was really cool, and they wrote to ra-

a problem ? If we stick with the NY scene Token Entry and Rest in Pieces have signed to Hawker for instance.
W: I think the thing is, especially with those guys, I mean Token Entry got a pretty good deal but to Rest in Pieces it was just another label. The mentality in NY is totally different from here and the rest of US, the last thing on your mind is big business. Before I came to Europe I thought that Hawker was a cool label and then I came here and Hawker was SPV or Roadrunner. In the US we get lyric sheets and everybody is friendly, and overhere there's no lyric sheets and it's like there's this evil side to it. "Welcome to Roadrunner, this is what we are like" (said with an evil diabolic voice or whatever ed.). Labels like Dischord and Revelation are cool labels because they do it as indepentdible as possible as you can and at the same time provide the records for the people that wanna buy them. We have to deal

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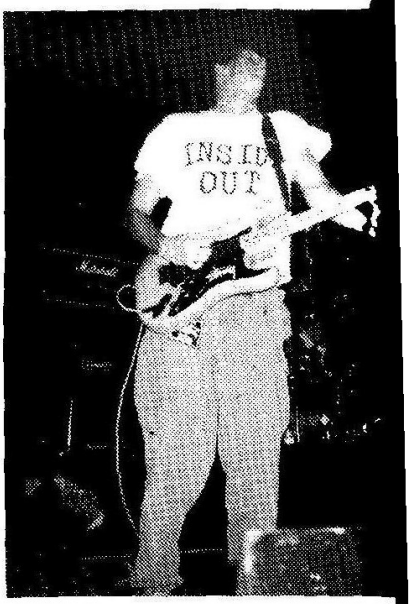

2000 records made by YOT and hardcore and all that. But only 2000 would have got 'em and we would have been in the poor house. And there would have a marcket of 20000 people who would have been disapointed because they couldn't get the record. So I think you have to go into it with a plan to keep the maximum control and use these people to get what you want. Make sure you can cover as many bases as possible like productionwise. And opposed to let them produce it, YOU produce it. Even if you don't have any money, spend it!! Otherwise they produce it and they make up numbers and then you get screwed.

M: As I mentioned I have some us live tapes and I've noticed that you only play for about 25-30 minutes, why is that ?

A: I think that the intencity of the show is so great that if you continue it any longer it would loose a lot of the power and energy, the band does at least. If you leave the people after 30 minutes wanting more it's better than leaving after an hour totally sick of you.

W:As much as you are going off on stage the intensity is only in your body for 30 minutes, after that I think you are kinda faking it most of the time, and that's when we bust our cover songs where we can just kick back and relax. If they really want more music we'll entertain them, we are getting paid so we do our job. In the US when we play 30 minutes the public is very satisfied, they don't want anymore

M: Some US bands have been criticised for that over here because we are used to long shows.

W: I think we have been fullfilling that need. Our only problem is that we are getting off stage and hang out in the back like rock stars (ha ha) and wait, if they tookaraa (what ?) enough for us enogh for us then we will go out and play, only bacause we are tired we really don't wanna play more most of the times, but if the people think they are being ripped off we go out and play as many songs as we know. I hate going backstage and doing this rockstar bullshit but it's honestly becausethis is not what we used to doing.

M: At the same time you are always playing together with a lot of other bands in USA

W: Yeah, there's always at least 3 or 4.

A: That's another strange thing about Europe is playing only 2 bands or being the only band that's playing, that's a very scary experience. Usually there are 10 bands and we suck people have forgot about it when the last bands go on (haha)

M: Who have GB been influenced by ?

W: Every band that you liked, we liked and more. Musically you can just take every part of every song. I mean, get a collection of NY, Boston and DC records from the early eighties and we ripped off every single one of them

M: The last and very original question, anything to add ? (I made that one up myself)

W: Any closing words, what a new one I thought that interviews were boring (haha).Check out records made by Revelation records, in the future they will probably be licensed by We Bite Records, I think there's a lot of good music from there that I think people from Europe could appreciate and that kinda stuff. And thank you for not throwing bottles at us. If you wanna throw beer at me please make it a plastic cup so that I at least don't get hurt. I want to thank Phillis batteries for fuckin running out 3 times.

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START TODAY

RIGID DOMAIN

- SOULSHAKING SHORT TALES OF FAME AND FORTUNE.....

We simply had to do an interview with this band, cos it's the only For-Headbangers-Only Band that Jacobisque - our guest reviewer, source of inspiration and spiritual guidance - actually claims to like. And he's so objective. And when they turned out to be really great, that was settled. Rigid Domain are from Odense ....Denmark...and the line-up is: Julie: Vocal, Niels: Bass, Jan: Drums and Claus+ Peter: Guitars. They've so far released 2 demos. Their newest, and that's not very new, is called 'Short Tales'. It's got 5 trax and the sound is great. Very varied and at times complex Thrash without much guitar wank, which just suits me fine. The music is pretty good, the tempo is a bit like Hallow's Eve. Julie is the one of the very best female vocalists in this kinda music, where female vocals aren't really typical, and often pretty lousy ! I heard a new track, which is much better than the old stuff, so I really look forward to the new demo, but read more about that in the interview alongside with some fabulous revealings of the tough, cold record business, the new guitar player and the true identity of Nuclear Assault. And just like a good novel, it's in three parts....Here goes.....!

Present are: M: Simon (Feeble Q's)
J: Julie
N: Niels
C: Claus

(Note the connection between the letter that symbolizes the one who talks, and *the first letter in their name.* Pretty Goddamn clever, eh ?!)

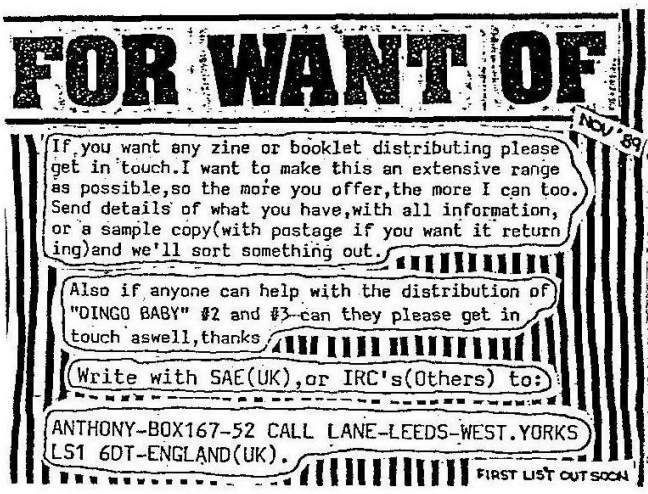
M: When did Rigid Domain start off, and by who and with whom etc. ??
N: A bit of history ? There were something , when POD split up, I had just started playing with them, half a year or so. And I had just started playing my instrument too. Then Micheal and the drummer left, and we started playing with some other people. And Torben, Per and I stayed together and kept it going. POD changed their name to Migaira....
C: great chewinggum !!....
N: Yer, great chewing gum.....eh, and we kept it going with that name, and tried to find some people, tried to find a guitarer. We had Claus with us for a while, didn't we ?
C: Yes !
N: And it was very confusing, cos then Micheal and Johnny came back, and all kinds of fuck-up. But it ended up with me and Torben were left, with Per and Benny. Benny who have played with us until recently, a couple of months ago. And we didn't have any drummer. So we found a guy, cos we had to make a demo, Torben thought so; In a hurry so we got this guy Tue on drums....
M: from Aarhus ??..
N: No, no, some Jazz drummer !
C: He plays some James Brown kinda music.
N: We got him to help us until we had done the demo. Then thought things over a bit, and in the meantime I played with Claus in a nother band....it's quite confusing.
C: Which was called ???!!!!
N: It was called eh.....I don't think I ever found out .

This is Headbanger music, you've got to expext some hair on the pix.

All photos: Jacob Camomile.

C: What was it...eh it was called Shining wasn't it ?!
N: Was it Shining ?
(And there was much rejoicing !!)
N: Then we found out that it didn't really go too well with Per and other things. Things weren't really any good, so we turned to Claus one day, and asked him, if we shouldn't merge our bands, and get rid of a couple of members and things like that ! And so we did, and left were Claus, Benny, Torben, Tue and me. And that was when we made RD, that was the first time we used the name RD. Then we went into the studio and made our 1st demo, after a month or so ! With all the trax we had.
C: All three of them !
N: All three of them, and then Tue left. So there was half a year where we didn't have any drummer. We tried out several new ones. Among others Andreas, but he wasn't really interested. Then me and Claus left cos we didn't really get along with Torben. torben is very eh....he's very demanding. It had to like this and like that, and we should make a big thing out of ourselves. And we weren't really ready to do so.
C: Torben had been in the business for a very long time, and we were very new.
N: He had been in the environment for a long time, and we had to have a record out in a hurry, and everything were supposed to go really quickly. And we were not ready for that, the rest of us. So Claus and I thought things over, we were living together at that time, and we found out that we knew someone called Julie, who was supposed to be able to sing and things like that...we'd heard !
C: And she was not quite that unsympathetic either !!
N: So we asked her if she wanted to sing. She was both better looking than Torben and not the least more likable.
C: Less flabby !
N: Yer, that too. And at the same time we got ourselves a drummer, named Jan, who *was playing in some Heavy Rock band or* something. So everything is just bits and pieces, with people leaving and joyning. A year without a drummer and things like that. Then in August '88 it must have been, we had the 'real' band. It consited of *Benny, Julie, Claus, Jan and I.*
J: The thought about me had circulated...
N: About what....?
J: About me joyning the band and things, but it took a long time.
N: Oh, yer ! There had been 7-8 months where Claus, Benny and I had been without a drummer. We'd made a couple of trax.
C: And kicked each other's asses, and that's one of the hardest thing. You watch all the other bands developing and playing, and you just stand there, and even if you get an offer you gotta say No !

M: You've just got a new guitar player !
N: Yes, that came later. We've been playing for.....eh...
J: From March last year, until November.
C: And we played about 15 gigs or so, right ??!!
N: Yes, something like that. And then Benny found out that he wanted to leave us. He revealed that at a rehearsal one night. That caused a little panic and a lot of shouting and things, like that kind of thing happens. And then we pretty fast, discovered that it was probably the best. We had in some way grown apart. He had become totally extreme and cut his hair and smoked alot of weed. And these things didn't really match the rest of the band in any way. So we looked around for a new guitar player. Sliced Pimples had gotten two guitar players from Zinnia, Næstved. And the old Zinnia bass-player had started playing guitar, and he played a bit like us. He seemed really great, we had met him a couple of times. I have played with Zinnia a few times, and they seemed very nice guys, as did he so Claus called him, and he has been with us since. That was early December. He's still living in Næstved, and then he comes over here for a couple of days, to learn new songs. Then he goes home again and practise the songs. He'll move over here sometime, so it looks as if we're a complete band, that's ready to get going from the start, and with some gigs in Marts/April.
M: What about a new demo ?
N: You have heard one of the trax right ? And there will be a couple of trax more, it's just gonna be rehearsal like. We're just going into the studio one evening, and record it in the studio. We won't use much money or time. Just to present some of the new stuff, because 'Short Tales' demo have been lying about for a very long time waiting to be sent out...
C: It has been a very long procedure. We weren't satisfied to start with, so we waited until we had some money and tried to make it better. We went to another studio in Copenhagen, we redid the guitar work, the singing and remixed it. And while the sound has become better and better, we have also become better musicians, so today we have a product with great sound, but we're much better.
J: We have also changed our trax totally.
C: Yeah, we've changed our style alot !
J: This have resulted in that things sound much better first time now, cos we've found our style now. A style that suits us better.
N: Like if you hear the 'Short Tales' demo, which had been lying about for a long time. Everything was held up from the start, we had a girl from Copenhagen making us a cover to us, and she just on excusing...'I haven't got any money to sent it with ?', and I sent her some money, so that she could send it, but then she went to France for a month and things like that. None of us have ever seen it and that took 3 months. And in the meantime we've a.o. played gigs, we've become better, we play faster. And then when you hear that demo tape you think 'Christ it is slow !', now that you're used to be playing with more power on. That's also what has actually happend stylewise; we are playing harder and faster, and we've gone away from perfectionism, which we were very serious about to start with. It was especially Benny...he also thought that it should be very perfect. Now were more eager to get out to play some rock, a bit dirty, and not be afraid of making a few faults, Y' know, just straight ahead....
M: The reviewers are impressed about the way you play...
N: We keep the technique, but...
C: Without being too arrogant, we've got something which most other Thrash Bands or Power Metal Bnads lack, we can actually play. And we are more musically well-founded cos we 're living with music in a slightly different way, we're living extremely broadly. A couple of us are working as soundtechnicians and live with all kinds of music, and can understand all music. And the basis we're making our music from is R'n'R...sounds sick right... but it's not thrash, it's got nothing to do with playing fast, well we are playing fast, but then it's because we can give it a meaning in the song. And therefore we're creating our music the same way you make really good R'n'R, and with R'n'R I don't mean anything like 'Johnny B Goode' I mean Rock music generally.
J: What we're trying , I suppose, is that we're trying to let the expression go ahead of the technique.
C: Yeah, and with every track we're making....eh, you don't make a track just to make a track, you make a track to make a hit ! And it doesn't matter what kind of music you're making, you mustn't forget that there has to be someone that wants to hear what you are doing. Therefore a song is only good, when it's as good as possible, right ?! This also means that you have to be extremely critical, we haven't made 10 demos or 100 trax ...there's a long time between our new trax because we scrap everything. No matter what we come up with we fuckin' scrap it. That means that where as a 'normal' band needs 10 riffs to write a song, we use maybe 100, because we twist and turn them all the time, until we've got something that works together. Technical Metal music is very market by alot of bands just take alot of riffs and put 'em together...and it might sound great, but it hasn't got anything to do with music. It's like squares; you just say 4 times that piece, 4 times that pice, 8 times that piece etc. That doesn't necassarily creates good music. Then it's better to find some parts that works, themes that developes, so that it becomes music. It can easily be wild and fast !
N: What I think is genious is what we're listening to right now, Sepultura, who have done exactly that. They've sorta gone back, and have started playing simple and take simple riffs and draw them far out, and it works extremely good in my opinion.
M: Yeah, well I haven't heard them, but I know they've become very popular !
N: Yes, they play cool. I had sorta left Metal, and was listening to hear all other kinds of stuff, because I didn't think that there were released anything really great. And then suddenly I hear a rec where they just....well, I dunno, it just glows from enthusiasm, and everything, there's just such a great expression in it !
M: What about punk then. I mean as far as I see it, punk (so 'bout the term) has got alot of the same things !
N: Yes it has. What I don't like about punk - cos I've also been listening to jazz and things like that - I like that people are able to play at the same time. And in punk you still have these 3 chords and you just pounded them out, and made alot of trax out of them. But it's true, it has got some of that spontaneousity, where you just gets up and play. And you like what you play.
M: What kind of music do you listen to !
C: We better take that one by one ! To start with myself. I'm working as a sound techician both live and in studios, and as a producer. This means that I get around alot, and I get to work with music I wouldn't have heard if it was due to my taste in music. And I was working on a music library where I had to sit down and here all kinds of music, so I've been used to hear everything from strange renaissance music to experimental music. I like music that is technical ie. Jazz-rock...things like Scolefield (Eh ! -ed),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FIRST LIST OUT SOON

Chick Corea, strange things that are far from Heavy in all ways. I also like, to mention some Heavy, I of course like Crumbsuckers, a bit Sepultura and my fave band is without doubt Testament, especially their second album, and that's because it appeals to me as a guitarer. I wouldn't say that they make genious trax, and if I should mention someone who make genious trax, unfortunately it must be Slayer. They make their music so simple. If you hear their new rec, there are 2 max 3 riffs. And nothing else. And it's kinda like a Kim Larsen (Danish BZ enthusiast, who's loved by every Goddamn kid, parent or what do I know, in all of Denmark. And Sweden too, I'm afraid -ed) hit and there's nothing else to it. But it rocks and the ideas are great, and the things they use are good, and they don't use all sorts of things. And that's one of the problems with alot of the bands that are popular nowadays; they take one Helluva lot of riffs that are meaningless and they use them, just because they invented them. Instead of being a bit more critical and wait until they've got something really good. There's no need to be so productive that it's at any cost. But apart from that I'm listening to a bit of everything.

M: Is it the same with the rest of you ?

N: Well, not Julie, but me too. I'm also doing sound jobs, and I also get around to the strangest places. Bjørn Tidmand and eh....I think I'm the most extreme. And I gotta admit that sometimes there are things in the music where I think 'Wuuuaaaaw !'. You get a strange relationship to it, I mean,you hear everything. You simply get used to it, and there's nothing that you just hate.

C: Also because, with Bjørn Tidmand, you see 200 people who think it's great and they go totally bonkers, and therefore there has to be something in it,..and therefore it's justified.

N: But apart from that, also to keep it in our own genre; That rec, we're hearing I think, is the best rec that has been released, Metal that is....it's Sepultura, in 2 years, and Testament too. And I've also been listening to alot of Mekong Delta, Techno Thrash. And Holy Moses, I'm going wild over their new LP, I also find that genious. And a lot of other things, I practically listens to everything, but this was to keep it in the genre. I like Thrash, and I like R'n'R/Heavy, that Julie listens to, but if I have to hear something I really like it's gotta be Thrash.

J: I kinda like the same as the others, Thrash that is. And apart from that I listen to Aerosmith and Sleaze bands from USA, from LA, Faster Pussycat.....

C: Dick Rock !!..

J: Year, simply Dick Rock ! But that has also got to do with the expression the joy of playing. Alot the expression. I'll at any time like those who have a twinkle rather than the one who hasn't. For example the dear mega entertainer....eh, what is he called ?....

N: David ?

J: David !

N: David Lee Roth. He's a genious !!

C: I thought you meant Alex !

J: Oh yes, Alex; he's the Danish answer to David Lee Roth !! Alex Nyborg Madsen.. ..there's no doubt about that; he actually is !

C: The band Harlot has...well, D.A.D. has got it as well, but now they've gone out and become big. It's bands that not only make trax, but they know how to get them off the stage. And it doesn't have to be a show, but it's about having that twinkle and being able to deliver the music.

N: Another Danish Thrash, or Heavy Band, who has got the same, is Force Majeure, from Copenhagen. They get beyond the edge of the stage in a great way, anyway they did when we saw them.

M: I think that's what Artillery lacks totally ! They make great music but..

N: Yes, the need to get out. I also find Artillery completely great, also one of my faves.

C: Yes, well I've heard some of their new material, it's very neat, and very thought through, but not very progressive, not compared to the 2 other albums. This one's gonna be different.

M: I think their recs are really great, but when you see 'em live, they're really boring. Especially the singer !

C: But it's hard, cos you can make a good rec, but it's fucking hard to live up to it.

M: It's not the music. They play extremely tight, but they just sorta play and nothing else.

N: Did you get any idea, at all, about what we like and hear....?

M: Eh.....well.....

C: We are 5 different people and we agree on one point, and that is that we like what we are making. Otherwise we wouldn't be doing it. Now everyone likes it. That was the problem with Benny, he had developed in another direction than the rest of us, so there wasn't really any basis to continue. Then it's better to stop while you're still having fun. And now Peter have joined, who likes this kinda music, and he became very glad when we took contact with him, because he liked our music, it's technical with a challenge, so that he could develope as a guitarer. At that time he was just playing very fast and very cool, but there wasn't really....he's got himself quite a challenge now. He's gotta learn some things, cos he's just told how the things must be played, and then he just has to go home and work with it. And he does work with it, he's not doing anything else. And that has to be the attitude with a guitar player, you gotta have one who isn't doing anything else, and that's great to have.

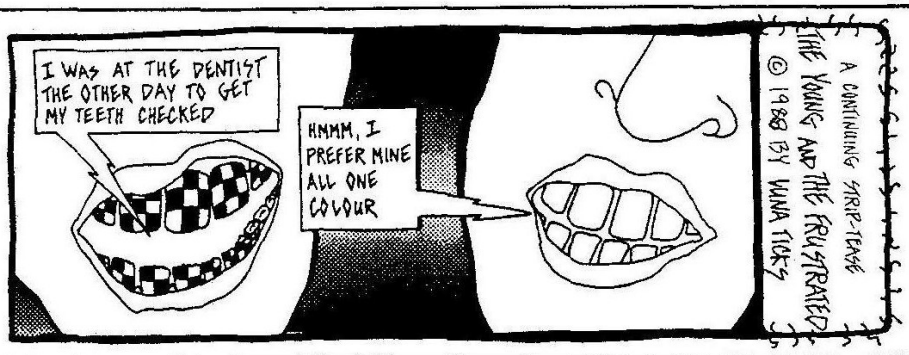
M: What about record deals ?

N: Yes, we had a brilliant contract ! The first Demo tape, was spread and we got a contract for a sampler on New Renaissance Records, who had a sub company called Wicked Records. They wanted to use a track from the demo on a sampler LP. We hadn't played very long, so we thought it was great, so we cut out that one song, signed the contract and sent it to them, and we got some photo's taken and everything. We weren't ready at all !!

C: The demo was done on the 1st of Febr. and the contract came 1st of April or something like that !

N: So we sent the stuff, but we've never heard anything. We were promised the usual 5 LP's, but we've never heard from them. We've of course been cheaten. But, eh fuck that !

C: Then in the period that followed, we sorta had two waves, and we're going on the third now. The first wave was to send out alot of info materiale, and that was OK. Pretty good response. We got alot of response from the mags, cos that's people who are extremely nice and extremely necessary in the whole process. The rec-companies where either very awaiting or simply ignored it. And that's the ususl experience. Next wave was to shine up the material, and that's what you've seen, and it made the rec companies a bit more interested. But still we found out that you don't just get a rec deal by sending out a demo. So now we've reached the 3rd wave, where we simply have went to the tip of the ice-berg instead of doing like most other Thrash bands do, dealing with small independent rec labels and then hoping that everything turns out OK, just they get a record out. We've the the opposite; We have got the people, and we are gonna top now, we're writting some really good songs now. We're having alot of contacts all over the world. People we get along with, who tells us 'what you are doing now is good' or 'this is bad, the old was better' and things like that. We're always listening to what people say cos we also judge people, wether we can use them or what. And about a record; we have turned to the Pop line of business, the commercial music business. We've found some Danish people who're on the top in some international record companies,


I WAS AT THE DENTIST THE OTHER DAY TO GET MY TEETH CHECKED
HMMM, I PREFER MINE ALL ONE COLOUR
THE YOUNG AND THE FRUSTRATED
A CONTINUING STRIP-TEASE
© 1988 BY WINA TICKS

who won't send out our music, of course cos it won't sell enough. As an example we were told that if we should have a rec on a certain label, we had to sell 60000 copies in Denmark.But that record company distributes another big label, that releases our kind of music, a foreign one. And the Danish label has went to the other label, and have given us a recommendation, to their agent, and told them, 'We have a Danish band here who we think has got something, and you should listen to their music. We can't release it cos we have certain goals. It has gotta get out of the country, do you wanna buy it?' And that's the way we're dealing now. Instead of we're out, trying to sell ourselves, we have other people, who of course can make money on us, if we get recs out worldwide. I we get out on a big label, we are gonna sell enough, cos we are gonna be market probably. And then the rec will return to Denmark, and they will get the chance to distribute it, and make money on it. And that's the way we're going. We're looking for a company that's.. ..it doesn't have to be a major deal, just a company that has the capacity to market us. It doesn't matter if a band makes a good rec. I've found strange bands, strange places. I know people who has bought great recs in Eastern Europe, with Western European bands that will never come out in Denmark. Coincidentally it has come to Poland. Most of it is really great music, but a band is only on the top for a short while, and it's normally when you make the 1st rec, that's when you're best, and if people don't hear it, and there isn't any response it'll never develope, it'll just die out.

M: What about Rockuglen ?? the way he runs it ??

N: I dunno, we have different opinions about it, of course. But, I don't know how much we should debate it, but I don't think that Kim has got the skills. He's not marketing his things.

M: He's done alot of work with the new Sliced Pimples LP !

C: Yes, in Denmark. The problem with Kim is that, either he hasn't got the money or he doesn't wanna spent them. It costs 10 times the prive to market a product as it costs to produce it. Just look at Danish bands like Pretty Maids and Skagerack, who has been attempted to marketed outside Denmark. Around their 3rd album they're getting it together. The first couple of albums caused huge loss of money for the record company. The get ads in the big music mags, they get a video that costs much more than the rec to produce. the buy their way to be mentioned in the press. That's another problem. Take a mag like Kerrangg or Metal Hammer, where it goes like 'We would like to give your band a nice article, but in return you've gotta buy a full-page ad for your records'. They are crammed full of full-page ads, for records. and that's the way it work, that's the way a mag like that survives, and has become powerful.

M: But you're kinda appealing to another kind of audience right ?

C: Yes, of course, but it's just an example. The bands that really gets out, Thrash bands, that's the bands that are released on companies that has got power. And for us it doesn't count to get an album out at any cause. For us it counts to get a rec out on the right time being, and with the right people behind it, so that we can get our album out, far out. We're making a product, at this time being, which we know sells, between 30.000 and 60.000.....

N: Nah, I say 10.000 !

C: I still say 30.000, if it's released on the right company. Cos if we sell, ie. 10.000, then we're never gonna be permitted to send out a record again. Then we are gone ! We have to sell about 30.000, unfortunately I have that from a reliable source, that's what you have to sell. A band like Acid Reign for instance, who have just appeared. They're only gonna make one more record if their album won't sell more copies, than up till now. And they are selling more and more, so they are gonna survive. Of course we expect certain things from the record company, but they're also expecting things from you. No Thrash band comes out with a debut album, and a contract for 3 LP's. They get the chance to show what they're worth, one time, and if that isn't a hit, it's out in the cold again. Then it's also difficult to get new companies to take you in. About Kim, I think it's a great initiativ, a bit in the old punk spirit; If no-one else do it, I'll do it, cos I think it's great music !

M: I also think that it has got to do with the fact that, there are independent label everywhere, but in Denmark. We have No Aarhus and Boston Tea Party, but that's about it....

C: You also get a bit irritated to see great bands, just being stagnated. It must be frustrating. For him too. Kim has a very good feeling with, what is happening in the Danish Thrash scene and Underground scene, cos he has become a sorta contact link, like Ken Anthony was in the old days between HR and HM. And he must have sensed that there were some that were good, and good enough to spent some money on, and decided to help them be somebody. One thing is for sure, Kim is not the type who does it to score big bucks. He's totally honest, really a great guy. The problem with him still is that he is Mr. Anybody, and he has to learn the ways of marketing. You don't just make a record company, cos the problem is the distribution of your recs, to get them outside the country. And then you gotta deal with other companies, and you must know the rules, have a contact. You don't just call and 'This is Kim Koefoed from Copenhagen, I have a rec here I would like to have distributed', then they'll ask 'You only got one ?'. And he might tell them that he really has got 3 rec and they'll tell him to call again when he's got 10 products or so. It's OK to make a deal with a company that has a serie of products, and has proved that they can survive for several years. For example a company like ESPV, doesn't just go in, and makes a distribution of one record, unless it's something like Sepultura, which literally everybody gives loads of credit.

M: But a band like SlicedPimples also recieves tons of credit. I haven't seen a bad review yet !

C: Yes, in Denmark, but you haven't seen anyone outside Denmark !

M: Well, no....

N: And that's what has been the problem with Kim, he hasn't been clever enough to get outside Denmark. Here in Denmark it's a hit, but he hasn't been out, testing his record company in the foreign contries., and that's what is a bit difficult about Kim. That's also why it isn't really interesting right now. I don't think that he would offer us a record deal, but that's another story.

M: When I spoke to you on the phone, you told me that you hadn't really sent your new stuff out to the Danish mags.

N: Yer, well it has been me who have been sending out so far. And I really don't know why I haven't sent out to the Danish mags, really....I have no idea, I have in some ways....eh, we have had some incredibly bad experiences with a mag from Copenhagen, who runs a person trip. It has got nothing to do with the music, it's directed towards something else. I don't know why I didn't do it !!

J: They have recieved demo tapes several times....

N: Yes, but...

C: We have sorta missed it really !

N: You can say that it's the 1st demo I haven't really sent out to any Danish mags. the 2nd demo we're working on now, will be sent out, Of course. It's gonna get all around.

M: Because you haven't really gotten any attention in Denmark.

N: No not in Denmark.

C: We aren't really interesting for the Danish public at the moment. Cos there is a totally clear tendency towards the Invocator style, where people has got to paly extremely fast. No matter how good or how bad they are, as long as they're fast.

M: Yes, but then again, Invocator has made an efford to get around !

C: Yes, definately. The problem is, that we wanna make a product, which we can get rid of. And there isn't any basis for making a record in Denmark. For the time being, the most important for us, is to get out and get our things sold, and in that process Denmark will also be included.

J: Of course it's also a matter of getting to play some gigs, that people like here, cos we love the public we have in Denmark. We have had some extremely great experiences where we have played, and as far as I see, the new material will be much more in the style that people like. When we start playing in April, it won't be boring gigs people are gonna see, it's gonna be something with alot of energy, where we try to get beyond the stage.

N: That's also one of the things we've spent time on. We've worked everything through, and we are gonna work alot with our behaviour on the stage. How we appears to other people.

J: We're gonna play, not for ourselves, but for the people who have paid to come and see us. That's the most important, and that's gonna be great, cos the gigs we are gonna play will rely on the public cos if they don't like it, well then the gig is lost.

C: Well, I dunno, I don't see it like that.....

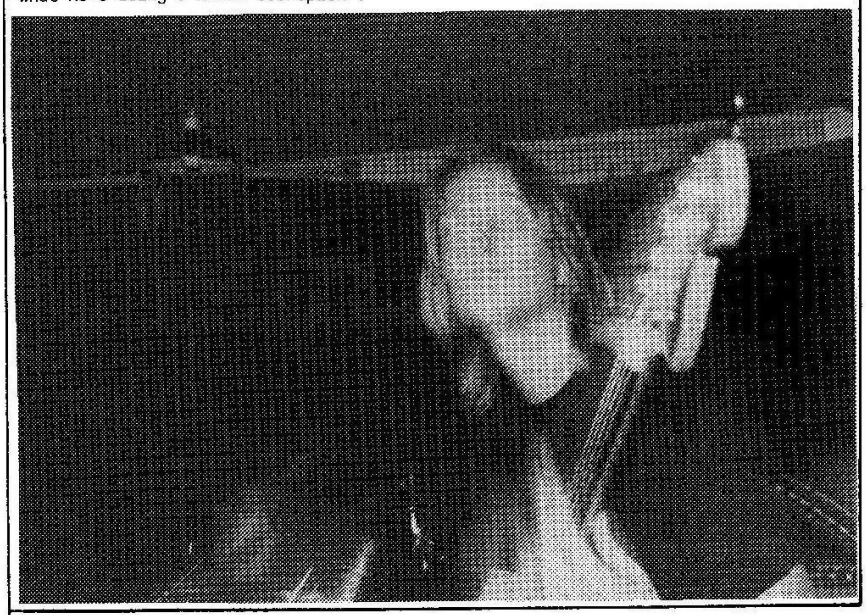
J: You got to, cos you got to do it as good as you possibly can for the people who have turned up to see you, it's not for yourself or for anything else, or for one critic who's sitting in a corner or a musician from another band. It's for the people who're standing in the front, cos they are the ones who are important, and who are worth anything !

M: Where have you played so far ?

C: If we start in the Northern part of Denmark, we played 2 times in Aalborg, one time at Tusindfryd, in front of not too many people, and then at that festi-

val, I can't remember what it was called.
M: You played together with Artillery, Invocator and Extreme Feedback.
C: Yes, and then we've been in Esbjerg, Aktivitetshuset, and in Sønderborg, Sønderborghus (laughter !).....and we have been some times here in Odense, both Open Air and at Rytmeposten.
J: And in Nakskov 3 times !
C: Yer, Nakskov...3 times you say, at Linelund (?) and (something I don't know) 2 times. And we've been to Copenhagen, in Pumpehuset as support for Kreator, and at Club 47 and....that's about it ! We played some jobs with Iceage, from Sweden, which was really great in a way, I think they were a really great band, and I'm sorry things turned out so bad.Eh, then we played with DesExult and Atro City.
N: Yes, we've played quite a lot with them. DesExult ! And we've played with Force Majeure one time, and Metal Cross, from Randers....and we've actually played quite alot with Artillery. And we've We've been through alot about how we behave, and what we're doing on stage and things like that.
M: How did they go...your gigs ?
N: Eh, I think most of them were good, most of the gigs were great. There has been a couple of bummers...I think our last gig in Club 47, in Copenhagen, as a bit of a bummer, caused by other things ! You'll be considered arrogant if you do not wanna hang out, if you're tired, and you don't wanna go 'Big balls, big tits let's get something going !' Y' know ?! Then you're considered as being extremely arrogant. And that was what happend in Copenhagen.
M: Was that what happend in Aalborg too ? I heard something about problems at the Open Air Festival !
N: Yes, that was what happend in Aalborg too. We arrive and we're very tired, one arrives later one arrives straight from work...
J: Fuckin' sick !.....
N: Yer, and some of us are sick, and we just go sit for ourselves. Artillery had it the same way, very tired. So of course we're being labelled as assholes. Because we don't wanna hang around the neck of other people or drink 30 beers with 'em, or pour beer in each others hair and things like that.
M: There also were some discussion about who should play when !
C: Yes...
J: I don't remember that ! That was in Copenhagen wasn't it...
N: I think so...
C: No it was in Aalborg ! It was me who told about it, with Extreme Feedback. And it's gonna be a problem in the future cos until now we've been newcommers at gigs, so we were just put on. In the future it'll be like, we play when we play, and it's gonna be arranged and made a contract, so that we avoid these problems and things. Cos we have something, well all bands has tho' not all of them wanna admit it....something about, to start with, of course you play first, but as you along you're getting better and you get the publics apreciations, maybe you get better reviews and even makes a record. And as you go along you're gonna end up as a headliner, when you're worth it. With some bands, like Artillery, we still have be Support, and for international bands. Then you might get to headline with Danish bands, and it has to balance, but you have to be ambitious. Otherwise you'll still be playing support in 5 years, for bands that hasn't existed as long. It's a sorta the older the more you're justified. And that will often be misunderstood. And maybe we didn't really know to start with, we just had a feeling that people like us here, so it can't be true that we gotta keep playing as a support band. We had played there several times and we've played first all the times. And the atmosphere has been quite tense, people have misunderstood us, and been irritated. And it has all been our own fault because we didn't get things arranged in time. We've just agreed to come and play and thought it was really great. But then these people has taken it for granted that, it's a local band who has arranged it, so of course they'll play as the last band. And that's locical when you arrange a gig, you expect to be playing last. And then there might be another band who have existed for a long time, and they feel that they are the ones who should play last, and then we came. We had been told that they wanted us to come and play, so we got that as a sign of that they might like us, so suddenly you 3 bands who think that they are justified to play last. And it might mean something to all bands.
N: And then the discussions starts and... ...well, I dunno, but there're a couple of us who are pretty good at discussing, who makes it go far. Then you're being called Assholes, and you don't mean any harm in the first place. And you would really like to have a good time with the bands, especially when it's a bit loose, about who does what...and there is prestige in playing as the last band. The first band just heats up the audience, and the second band a bit more, but in the end everybody gets into it. But it's a shame, and I hope that we can avoid that at the comming gigs, so we don't have to go through these troubles again, and because it means something to be accepted as nice people, I think that's nice. To have a good relationship with the bands you play with, instead of going around being irritated.
C: You asked us earlier, what our experiences had been like at the gigs; There have been some gigs that we would call total bummer's, like Aalborg where we left with the feeling that we would never come to this town again, and then you talk with people after the gig, eg. I talked with Micheal from Artillery, and he says 'But you were great, better than in Pumpehuset !', and I didn't see it that way, at all. But apparently we had been good, but because we had some feelings before we played, and had been discussing with people and got into everything in a wrong way, and then you go and make an act you think is bad, yourself. And then you loose the public ina way. And therefore it's important, that when you are at the gig place, there isn't any discussion or anything. You come there to have a good time, and to give people the best gig possible.
J: There has be certain things settled, so that you have a certain place where you stay before we play. Cos some of the most devastating is if you've been given a place, and then everything is just occupied, with 40 noisy people you don't know....
C: Club 47 ! Filled up with drug addicts, and the back stage was invaded all afternoon by all sorts of strange types, with beers and Pills. you were sitting there on top of your things, afraid that they should be nicked by the addicts.
J: And then the other bands might arrive and think 'What a bunch of arrogant bastards, and what a bitch' or what do I know, but it isn't very funny. And then when you're damned shy and enters the room back stage, and there are 20 people who're just looking. And you can't do any thing...change a shirt or something, I don't know, minor things, but it becomes terrible. And it decides how you're gonna get along with these people.
C: It has also got to do with the possibility to be able to build up some energy cos if I'm going to play a good gig, I gotta have a chance to concentrate before the gig; and really get into it. And you can't do that if 20 people are throwing a party in the same room, rumbling about so that you can hardly get ahold of your guitar....'Please can I get a chance to tune up my guitar ?'. You gotta have a chance to be yourself before you start.
J: That's right, and I'm sure that Extreme Feedback are bunch of nice guys, but when we played with then in Aalborg we didn't even really know who was the band and who wasn't, cos there were tons of

Doesn't this guy just looks like he's into what he's doing ? Kinda SubPopish !



people and it was very confusing. And we weren't in the best mood to start with, so you don't just try to get a talk going, or try to be interested cos there has been , sorta made a wall. And it is not anybody's fault, and it isn't deliberate, it's a shame but it just happens.
C: Of course there are always bands you like more than others. Bands like Atro-City, DesExult, Invocator, Metal Cross, Force Majeure and Artillery, that's bands you've met several times, and it's people you know well. And right from the first moment you meet them again you're just talking, tho' it has been months since you saw them the last time. If you meet new bands, who draws attention to themselves, as we've experienced with a band from Copenhagen who were on the top instantly, without any basis at all, then you tend to be a little angry. Irritated. And in the same way, we've probably insulted some once and while.
N: It's like when we come one day, eg. where both we and Artillery came in Aalborg and we didn't really want to play, then you make some people angry.
C: The time before in Aalborg, at Tusindfryd, wasn't any good either.
J: And that's just....well, that's just bad luck...
N: We're gonna play there again, of course, we gotta get past those 'dead' experiences.
C: Yes, and it has been a good thing for me, I've been with Sliced on all their jobs, except 2 or 3. And I've seen that they've had as many good and as many bad concerts. they've also tried to play for nearly nobody, and they've played places that has been crammed full and where people just went wild. And that's great, that you haven't only got your own band, but that you also see how other bands handle the up's and down's. Cos if you only know about your own succes or lack of succes, you might easily come to think that what you are doing isn't worth anything. You can be unlucky to play some bad places Friday or Saturday, where the arrangers haven't promoted it at all, or like in Sønderborg, where the it was the wrong people who came, with white tablecloths and candles, and there were 3 head bangers from Jylland somewhere, and the rest was local Heavy Rockers, balding who where applauding politely.
J: Then sometimes you say things...when you're on stage, and everything sucks.... ...like 'I hope you can handle it, that we don't nail you to the wall', and they are sitting there with their poodle and children, I mean.....
M: To get back to the music, I've heard some rumours that the guitarer from Extreme Feedback, was asked to join R.D. !
C: That was me. Once I was in Esbjerg, and I had the feeling that people knew about these things, and I asked them if they knew a good guitar player. And I spoke with people, and I got him recommended, but at the same time....there were very split opinions, cos people said that he was a great guitarer, but some said that he was the type to go ahead alone. And that wasn't at all what we needed, we needed one who could join a group, and who didn't have a need to work on his own ego. One thing is for sure in a band, there're no one who gets to play 10 mins soli or look good during the gigs. It must be like a machine, and each of us must be able to step forward and be good, but it mustn't be like one is trying to over shadow the others.
M: It wasn' really anything then ?
C: No it never came to anything. I was just checking the possibilities, concerning a new guitar player. And I heard about that guy, but I never got to speak with the guy or anything. And I haven't got any reasons for judging him musically or as a person, but when you hear that he is really great, and then the same day you are told that he's extremely selfish and hard to work with, you're not likely to consider him as a first choice. Then you check out others. And then Peter was the 'next in line', cos I've met him a couple of times, and he's just the type of person who are so incredibly pleasant to be with, you know the kind of people who are so likeable from the very first time you meet them. And he liked our music....
M: Oh, good...
C: Yes, it was. It's a small qualification that means alot. And people said that he was a good musician and he had a talent. And it turned out that he actually had a talent when we checked him out !
J: And long hair (laughter) !!
C: yes, and long hair, at last one with hair on his head, who had actually decided to keep it. And he shouldn't work 40 hours a week.
N: A serious person, with a serious attitude, who went into the band with the decision to really get into it. He was prepared to work with it, to get forward, and not keep remembering that he's gotta work 40 hours a week, satisfying he's employer and not being able to get off work.
M: Is it gonna be like Sliced Pimples, where it's 100% music.
C: Sliced Pimles isn't 100% music. I just heard that one of them has went to school so now they can't go on tour the following 3 months, and things like that. they are also affected by these things.
M: But that was the plan to start with.
C: Yes, to start with but...
N: It's not possible. Anyway not for us as it is now, also because we are economically tied up. Therefore we have to work and make some things. But as far as possible, you think of music. As much as you can cope with. When you don't think of everything else you're thinking music, and I don't think you have to go 100% music. but when you are in the music situation, when you're rehearsing, you're into making things work. You just go around thinking that this band is gonna make it. I don't think you have to spend all your time on it !
M: I thought maybe you had some plans...
C: We have to that point, that we're all on the dole, and we're all about finished with our jobs, and when we reach '91 we're all done, and we have a year or so, when none of us are tied up any more, and all of us has the possibility to dispose our own time. That means that if we get some great offers we have the possibility to go, for a while. But the problem is, and I don't think many people know this, even if you get a record contract with a big international record company, you won't get a dime, not with this kind of music at all ! Maybe when you've made your third LP, and it sells alot, you'll get some money. Of course you'll get a bit as it goes along, but it's not much, and like everybody else we owe people money everywhere, the banks especially. We have spent quite alot on a new gear. And that means that you have to pay a certain amount of money every month, and if you just leave Denmark....just like that, going on tour. On that tour you'll only get the expences cover, a bit of money, something to eat and a place to sleep. And nothing else. We won't come home, having earned 10000 Dkr. or anything, and that's a problem; If we should get a big offer we'll have to invest some of our own money, on top of all our other expences. And that's a problem. It's no big business this.
N: What we have been talking about, concerning social security, is that most people have a very unserious relationship to this, and that's also why no Danish bands have made it big, unless they got out of Denmark. It could be great to go to another country for half a year or so, so that you have to work to work to get anything.
M: About your video...when did you make it ?
J: During the Summer !
M: Are you sending it out or what !
C: It should, very hopefully, be used on both Super Ch. and MTV, in the programs Power Hour and Headbangers Ball. And with Super we have a quite good guarantee that they'll show it.
N: They find it quite funny to pick up some unofficial videos, and run them. It would also be great if....it's yet another link in the promotion of ourselves, OK the quality...but. Well, the quality is quite allright, it's much better than lots of other stuff, from other bands who have spent loads of money on it and the result have been lousy.
M: How much did you spend ?
N: 1400 Kr. (about $200) I think !
C: And that's because we're pretty good at exploiting all the possibilities, cos there are tons of great opportunities here in Denmark, if you care to keep an eye out ! It has been made with people from Aarhus and Haderslev. There has been used equipment from Aarhus and Haderslev, and it was made in Odense. there have also been some firms that have helped us, with a couple of technical details, cos we know alot of people and we're good at get ahold of the right people. And this means alot. Otherwise it would have cost about 100.000 Kr. !
M: That place in Haderslev, what eh.....
C: It's called Dansk Video Værksted (Danish Video Workshop -ed), who also made Miss B. Haven and Lars Hug videos and some other things. It's totally proff equipment, which is used for alot of purposes, not only music videos. It is a video project, supported by the state. They pick up people, like a sort of job, and they make a project where they pick up a guy for half a year, and give him some money, so that he can make a good little movie or Cartoon or some thing. Then he has the chance with financial support from the state. We were so lucky to get a hold of one, who wanted to make a music video as the final project. And he had spoken with he's friends, and they'd tried to find a band that had the nerve to do it. The problem with a music video is that it's not enough you just play. You have to get into it, and we've learned alot too. It's not just playing, it's so uninspiring, there's just this little lense. And you know, there are both good and bad music videos. I dunno, what do you think of it ?
M: I think it's pretty good actually. One thing tho' is that the camera is much too immobile. It just cuts from one to another, without really moving about. A more 'living' camera would be great.
C: Yes, a bit more chaotic. And that's some of the things we've learned for the next video, cos we're gonna make a new one. I don't know if you've heard about it ?....
M: No not really !

C: We've found an old theatre a place in Jylland, I won't tell you where, which isn't used very often. It's really old, with an enormous balcony. According to those who've checked it out it should be great, and we've expanded so that we'll have 3 cameras. It's gonna be with a big lift, so that we're able to make some really great recording. And it's gonna be a bit more live-ish, and now we've got a new member who just looks great on a stage, Peter, he's really great. And we've learned alot from the first. The cuts that have been used in the first, were the ones we made, just for fun. We were just told to go totally bonkers, so we had fun and went bezerk, and that were the bits we could use. All the other shots were we just thought we looked really cool were much too boring. You've got to over do it...
J: Yer, over do it a 100% or so...
C: Totally.
M: What about some live shots ?
C: The problem is that if you wanna make something the big channels are gonna use, the quality has to proff, and we have a good live video from the Kreator gig, with loads of great people, great audience, people are coming on and off the stage all the time. But it's on VHS, and that means that it looks amateurish.
M: But why not use it as small cuts ? I know that Sliced are doing that. They tape their live shows, and then they'll mix it with studio shots.
C: All I know is that wouldn't be impressed if I saw our live shots. We're gonna make an interview video with ourselves, it is called a non-fiction interview. There won't be asked any questions, we just sit down and starts talking, telling about things that just pops into your head. And when we edit that, we're gonna use live-shot's from our gigs. Instead of using it in our music video. When we're making our video it's gonna so that all parts can use it. there are scenographer, a coreographer and 3 camera men, a technician and there are some companies involved who lend us their things. And they wanna get something out of the video, as well as us. They all want a product which satisfies their requirements. And that means that it has to be as good as possible in certain ways. And this means that, we're not editing ourselves, we're never gonna see what has been recorded, cos then we're gonna make it bader. That's one of the things Sliced did as a big mistake. They saw themselves, right after the recordings. And that meant that they could see at once that it wasn't any good. And it is a load of shit when you see it in full length, and you're maybe using 20 secs of half a hour recording. We recorded kilometres of movie, when we made our's. We were recording 5 days in a row, with an 8 hour day where we were just playing the same track again and agian. And out of that we got 4 mins video. And still it isn't good enough, to be really good. And that's the way it is. Because we wanna make a video, and we can't afford it, so we have to find some people who is gonna work with the product in the future, and who needs a recommendation, who can present this video as their product, eg. in a job situation. And that's the way it works.
M: You would suppose that's better, cos quality and everything, will be high !
C: Yes, I think so. Also because we're listening alot to what people say to us. Both about our music, and how we behave, and we don't just ask people who likes it cos we've experienced that, unlike most Metal and Thrash bands, there are actually alot,'normal' people, who like us. And I think that's great. I don't like it very much, when your hit by stones in the neck when you're out on the streets, just because you play Thrash. I would really like to have other people to accept it as something.....there are people who just slaggs it off immediately, and they're the ones who are conservative. Not us ! Also because we like all sorts of music, we're not slagging anybody off because of their music.
M: Well, you might be a bit outstanding in this case, cos alot of Metalheads just avoids everything that hasn't got to do with metal.
C: Yes, but that's also what's killing them, and what will kill HM as a genre.
M: Yer, and it was for a while...
C: And that was sorta inbred. If HM is gonna survive as a music style, people has to go out and get inspirations from other styles. I know alot of really good musicians, who just sit down and listens to their fave records, and then they start to make trax from their inspirations, and at one point they're going to be inspired by themselves and....
M: Howz the reaction been towards the video then ??
C: It been that, people think it's technically okay, camera wise, about the light, the way it has been filmed. The way light and camera has been mixed has recieved credit. And it's in a quality where....there hasn't been made any better Danish music videos, when it comes to the quality. It hasn't been directed good enough, from the start it should have been given more concideration. As you say, there should have been more energy in the camera, where the camera lives with the action, and not just functions as an eye. It to stiff and nice, a bit too nice. But we wanted to be nice, it's teinted in a red-brown colour. Insted of just making it B/W, an that's great cos that's what people are used to with pop-videos. It great because, we would like to provoke people a bit, and tell them, we're not afraid of making a Eurythmics video, if we feel like that. It just has to be good.
M: B/W has become very popular lately !
C: Yes, an we make it a kinda B/W, I like old films, and it has a bit of the same feeling as old films I think.But overall there has been a great reponse. Also when people tells us that it's to damned boring, that's also great response, cos we can see that ourselves. It's not bold enough.....
M: It simply needs a spark of life ! I must say that I was impressed when I saw it, cos it looks really good, but it is a bit lame !
C: Yes, but that's what happens when you make it look so good, a bit of the raw edge is lost. The charme about usual amatuer videos, is that it's raw and badly filmed, and then when you get it really glossy it gets really glossy, Y' know... (Here Claus started babling about something I don't really get, and he sorta lost he's track himself, and Niels went for more tea. End of part I. As an introduction to the next part, I better inform you, that the talk went to be a bit wierd concerning Peter Bastian, a Danish musicsrink or something, and Claus went on to explain how he was gonna play poof-pop (no offense to homosexuals !) in a couple of years, cheating on rest of the band, and at last we got into a bit more serious matters. Well, a bit serious.....)
C: One thing is great. We're not like Nuclear Assault. It's actually pretty funny. I heard it when they played in Copenhagen; there's actually only on of them who is honest and that's the bass-player. The rest is just doing it because of the money. They're just proff musicians, who aren't listening to Metal, they listen to Blues-rock, and would rather play Blues.
M: Sounds incredible. Maybe the drummer, he sounds so.....eh...
C: Yes, it is incredible. And the guitar-player, who seems so enthusiastic. Sliced wanted to give them some records, they refused it. the only one who wanted it was the bass player. He told that they should give their recs to the others, cos they didn't want them, they wouldn't listen to that kind of music. They play Blues in their spare time, and listens to Blues.
M: The name Rigid Domain. Who got the idea and what does it mean ??
N: Well.....
M: No one knows ;
N: Yes, we know what it means, but...
J: I misunderstood it to start with !

Julie just loves this picture. Wonder why really.....!

N: I don't know. Rigid Domain...eh Dictatorship, it might have something to do with Torben's dictator tendencies, he wanted to decide everything (laughter !). No, actually it was just a name that should sound good. And it had to have something to do with the genre.
C: And everybody was shocked about how terrible it would be with a wrong name. Eg. Migaira was a great name, but people turned to us and asked if they could taste one for free. It was printed with pink on our letters, it looked like some sort of new chewing gum, a new Dandy. So it was important to get a name with an edge.
M: It has got a slightly political feel to it !
N: Yes, a bit !
J: It isn't something we give alot of thoughts, we gotta admit that.
C: There has also happend so much since then, and one thing is for sure, you can't just get rid of your name, and change it !
N: No, then you're gonna get in trouble. It's like starting all over again. I also had an experience with P.O.D. who was called Prophecy to start with. Then they changed their name to P.O.D. Then they changed to Migaire, for some reason, and Micheal started a second band called POD. And Torben was sending out letters, telling everybody, that now POD was called Migaira, and half a year later he sends out letters to tell people that now Migaire has changed to POD, and are gathered again. So people were totally confused.
C: They got a lot of attention, but it isn't the best kinda attention you can get.
N: So what we've done this time is that.. ...well, I hate when people are leaving, until now I've been the one to make info and things, and then you have to explain some long story about why someone is leaving. And you gotta make sure it doesn't look like we're a bunch of bastards who can't keep it together. And that hasn't been the problem either. But every time you get a new member, you start all over again, with pix and info and everything. And it isn't very intersting to read aboot, so what we're doing this time is, that suddenly we're just ready to play live , and now it has been made official that we have a new guitarer, and when everything is ready and the new tape has been spread, we're just ready. Instead of writing to everybody about the changes ! But, at any cause we're gonna keep the name, and it should have a great sound.
J: It's a great name, I think !
N: Julie were very disappointed because she thought it meant (In Danish) Evil Domain, or something.
J: I did not...
(A small noisy discussion. Three people talking at the same time about sleazy and embarrasing episodes. We hope to be able to bring some of them later, and cross your fingers that it'll be Adults Only material.....)
M: What about your lyrix ? What do they deal with ?
J: They're Streetlife text, because I think.....
(Interruption again.....Y' know)
J: Our texts are about things we experience in some way, cos I can't go on stage and start singing about the big, evil Satan. And I haven't got any desires to do so. It's either things I've experienced myself, or things I know about from other people. Tough Street experiences eh...a bit personal, there isn't any politics in them, except the politics there lies in having an attitude towards certain things and episodes.
M: You haven't included a text sheet with your demo !
C: It isn't the experience people should get !
J: It has also got to do with the old trax they....the new trax will be more coherent in a way, the texts, just like the musical side.
C: There might be a text sheet with the new demo. But there is also a bit of philosophy in it, cos when people are sitting, listening to the music it's great if they can read the lyrix too. But live, of course we have some opinions and ideas but we don't wanna go on stage to preach.
N: But, we won't get on stage and say we don't preach either !
J: No,that's probably the worst !
C: When people see us live, they must get an experience, right now, some action !!
J: I gotta admit, that I got this point of view that, and this might be a punch against many Danish Thrash singers, by I think, that if you've been living at home all your life, and been taken care of by you mother, and when you move you have a girl/boy friend who look after you, then you can't write good lyrix. Well, you can write lyrix with an English/English dictionary, with a lot of big fancy words.
C: Invocator ! I got Invocators texts the other day, what a laugh !
J: Well I still think that Invocator make better texts than most other Danish Trash Bands.
C: They make lyrix that sounds great, but the meaning....
M: Impossible to pronounce too !
J: Yes, but what I mean is, you got to have some experiences, cos that's what people recognizes in your texts. you can not get up there, and have 80 foreign words, and then expect that to work in any way ! You can tell a story about..... ...well something, where one of your friends were lying in the gutter, throwing up , or something like that. At least people can relate to that. Well, I dunno what to say. I just think there are so many, who are afraid to write texts.
M: Yes, but why don't you print get them printed then ? Cos the genre is infected with stupid lyrix !
C: The new demo is mixed. There are some lyrix which I have made. That was when Julie was new in this kinda thing, and they are kinda meaningless. Julie had to get into a new band and things. On this new demo, she might not avoid getting her words printed.
J: I don't wanna avoid that either, cos I think my new texts are good, I really do ! Cos I would never dream of writting about things I don't know anything about, then you won't be doing anything honestly. At all !
N: The only stupid about us is our name !
J: And our hair length. Well, not me I'm a girl ! (TeeHee !)
C: I think the problem is that the genre is marked by young bands. And it's marked by how things are going a bit fast. They have tons of things to do, lots of pussy and beer, and on top of that, they gotta make music. So it becomes a bit shallow. The music gets shallow, and the texts too cos they got an impression, when they have been reading on the covers. They get alot of small bits. There might be some, US band eg. Metallica, who makes some really great lyrix, but if you read them as chliches, and take all the fancy words, and then stuff them together, you can easily make a load of crap. English is a great language, especially musicwise, but it's not allways you catch the deeper ideas about it. Cos there are loads of good lyrix in Thrash, in the US. It's getting better and better !
M: Yer, even Slayer have started writting lyrix with an appeal !
J: That's because people begins to put a personal touch to their music, cos the really heavy HM, is mainly about Satan, and has very far-out subjects that have never been so understandable that anyone has ever been able to write anything about it. They were just abel to flick some fancy words together. They might have been followed by Satan on the toilet door, and then write about that. But I think Metallica's texts nowadays are very personal and very well written, cos he's a good writer. The way they are performed is also marked by the fact that, here's really something the guy wants to tell ! They might be dumb, but they are well-written and then it doesn't fucking matter. As long as they got something they wanna tell people. And that's the personal touch that most bands lack.
C: Thrash has also re-established itself. For a period the style was getting too inbred. But it has sorta found itself again. There are much more quality, and much more money involved in it. The big bands have been able to break through. Like Anthrax or Metallica. Or Slayer who has succeded in keeping it's public. And they've added new features to the genre. It isn't so much cult anymore. In the US it has become a pop-phenomena to listen to that kinda music, clothes and gigs. And that way I think the genre will easily live one more decade. There has come some new blood.
M: There has also been a sorta punk influence to the genre, the last couple of years !
C: Yes, it has because, well I won't say that punk is dead, there is a little tough core of people who can still think, who didn't get too much glue or what do I know. They've reached the conclusion; we can't change the world by puking all over the established society and sniff glue and just sit there and think everything sucks. And that way this HC or Crossover thing developed, which actually is quite genious. I'm not too sure about these things, but.....
M: Your info says that you're inspired by punk and HC !
J: That's probably me ! But you probably has to go a bit back in time to find some bands you can actually label as punk ! And if you look at it now, the good punk-bands, are the bands that have learned to play. There still isn't much fun about hearing someone who just plagiates some 77 style punk band. But those who makes something original, they are great !
M: Punk is getting pretty expanded too !
J: Extremely expanded, and it is a great environment. And punk survives mainly because of the environment it creates. And that's dead here in Denmark. I think so ! Anderz might be able to get it going a bit with Boston Tea Party and Ungdomshuset, but it's dying out, I think. That might be hard, but as far as I see, it only lives the places where there still are something to fight for. Eg. West Germany.
C: Just take a look at the last Sliced gig, recently. There you could see that it is possible for Bangers and Punks to go to the same concerts in Denmark. And they do it, and it's great ! Sliced in Pumpehuset and here the other day at Bar Bue, where it was fifty-fifty. It might not be 'real' punks, but it's people who have inherited some of the attitude and try to keep it going. They don't create trouble, as they do some places in the

foreign contries, and I think that's great ! It's better that minorities accept each others, instead of fighting each other.
N: It has also been pretty good here in Odense.
C: That's because it's so little !
J: In West Germany it's still....eh, got alot of old, well you can't call them punk friends, but then again they might be in some way, from the environment at Hawenstrasse and Alternative Lübeck and things like that. And they go 'What ! Are you singing in a Heavy Metal band ??', and they think that I've become mean and commercial and just wanna make money, and they think that I write bad lyrix, just because I'm not - in all my lyrix - write against nazism and capitalism. But I say the same thing in a slightly different way than they do. And that's because there still is an old tendency, that has survived and lives on. They have an old HM tradition too.
C: Yes, but fuck those bands that misunderstand everything and fucks up. Like Megadeth. The way they've gone back, and drawn ahead some old punk hits from the 70's, and made lousy metal versions of them. That's totally unforgivable !
(End of Part II....tons of talk about Mr. Notaveryniceguy: Dave Mustaine...more tea ...and short revealings of plans about going nuts, in order to be genious...and other things. Part III kicks off like a sorta Sci Fi....Y' know ?!)
M: What about the future ?
N: The things we're gonna do is: We get rid of 'Short Tales' demo, and in a couple of months we spread our new demo. New photos !
C: Make our new work official !
N: Yes, exactly ! And we're gonna work to get some more response on our material. And we'll work very much towards the video, which will be made in the spring. And alot of work will be put in tour activities, concert activities.
M: Out of the country ?
C: Also out of the country ! We have some things going on with a Finnish band called Stone, and I can see that you don't know them. They've played as support for Anthrax, in the US, a couple of years ago. They've made 2 LP's, and have been Super Channel. They are very Metallica inspired. I've seen a live video from Helsinki, where they play for one helluv alotta people, and with lots of power. A really great band. The recs are a bit lame, maybe produced by the wrong people. The idea is that we make a tour with them in the Spring, probably the 2 first weeks in May, we play 6 gigs with Stone, and with local bands. And in the Autumn we are supposed to go to Finland, to play some gigs with them there. There should be a really great audience there. It could be really funny to get up there to play, but it's a bit hard when you don't know anyone. So we've found a band, and made a deal.
N: What we're also gonna do is that we're gonna try to go to Germany, in April or so. For a couple of gigs.
M: Anywhere big ?
N: Not really....we're hoping for Lübeck and Kiel, and also Hamburg.
C: We have a pretty good deal in Hamburg, but it's not quite settled yet. A place like Pumpehuset. I dunno it looks really great. And we have to get some more support jobs, of course. I'll get some more info about the good gigs that's planned here, the next half year, and then we'll spot out the interesting jobs. But that's gambling, totally. You get to know it 2 days in advance. Some bands are picked out when there are things like that. There are always some bands who are in the action. Bands that are growing, or have made something really great. But there are always tons of problems. One of the biggest ones being, that the support band is always in the way. The foreign project who arrives with 2 or 3 bands and technicians, they just hate the support-bands, cos they haven't got their stuff together and because there always are a lot of fuck-ups. And they spoil the schedule, so you're always treated like dirt.
N: BUT, the future !! As I said before we have to work with our image, we have to work with our ability to get off the stage. We must be shinned up...with our way of looking and everything, so that we look as a band, and works as a band.
M: Like in the happy sixties !?
N: At that time they all wore suits, and it's not like that, but when you see a band you have to look connected. We gotta learn how to present ourselves...everywhere.
C: Also learn to keep up the spirit. You often experience a band that gives up, where the public isn't into it from the start. If you come to a new place, with some music the public have never heard before. And if people doesn't respond at once you, you often gets hesitant, and then if people after 3 trax still don't respond to it, you loose your nerve. And that's because you haven't got the experience and you don't believe in what you are doing, and we have got to learn to cope with that.
N: There is this band from Copenhagen, called Azurit, who play blues-rock, and who goes on stage and speak english here in Denmark. And normally, if a band went on stage and talked English to a Danish audience and they were from Denmark themselves I would slagg them off. But these gus are doing it every time, and they pull it off at any costs, and I think that cool. They are so consistently. Not that we'll go on stage and speak English, but we wanna be able to go on stage and deliver a package:Here it is, now we're pulling it off. And we really, in quotation marks, don't care what people think of it. We just do it, and give everything we've got, and then people has do deal with it themselves. Of course it's great if people buy it. I guess this is just a matter of getting proff.
J: It's gotta be like if people doesn't buy it or like it, it isn't our fault....
N: Yes, exactly, if people don't like it it's not our fault, cos we give 'em all we've got, and them those who like it is free to like it, and if someone doesn't. Well it's a shame, but we've done everything we are capeable of.
(More record talk and things.....)
N: One thing that you for God's sake must avoid - a thing that another Odense band did, POD - They've been signed, where they thought it was really great, but it has turned out to be a load of shit. They have been shelved. You gotta avoid that. You'll get nothing out of a deal like that. then I'll rather wait until we get a good deal. It doesn't necessarily has to be a Mega-big company, it can easily be a small label, who has the connections and the possibilities. The conditions just gotta be okay ! Not like Roadrunner has done it for several years. He sign 20 bands a week, nearly, and one of them gets alot of attention and the other 19 he just forgets, he just make some recs with them, and they might sell a couple of thousands. There are tons of bands on Roadrunner that you never hear about ! That's the kind of things you gotta avoid cos then you're lost.....
(A bit of talk about merchandise, which might be available some time. The tape ran out here, so for any fascinating last comments, write or call Niels !)

A big thanx to the three...and for the tea ! We'll might get back to these folks as we've planned to give Claus a Hot Gossip Column in the next issue. So we really hope to hear some gooey, in depth details, usefull for some late night reading. So if you're one of those who has gotten your small, fat fingers above the blanket....Here's your chance !

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27/1/90 THE END

Who will survive and what will be left of them?
THE TEXAS CHAINSAW MASSAC
America's m
bizarre and
brutal crimes
What happened is true. Now the motion picture that's ju

THE DEEP RED WORKS OF

DARIO ARGENTO

Most people are very sceptic when it comes to the quality of Italian splatter movies. It is true that there came/come a lot of garbage from the Italian splatter front. The name of Italian Horror-movies was ruined, by all the 'Dawn of the Dead' ripp-off's, that were released in the late eighties. The 'fake-flix' included a lot of cannibal scenes and real animal slaughter. In short: To be disgusting was the important thing ! Of corse there were some , who didn't follow the trend. And one of them were Dario Argento !!!....

ARGENTO.....

In the beginning, Dario Argento worked as a film-critic for the Roman magazine 'Paesa Sera', but fortunately he got enough of reviewing films, and so he decided to do his own movies.

His first three flicks, 'The bird with the crystal plumage' (1969), 'The Car 'o nine tails' (1971) and 'Four flies on grey velvet' (1971), all deal with the same subject: A slashing psychopathic killer ! These early movies are closer extreme detective stories or thrillers. Nevertheless, it should be quite interesting to watch them, but I think they are hard to find on video (Some of them were shown on TV - German TV). Argento found his style with 'Deep Red' (1975), the most extreme and the best thriller of his early works. For the first time one could recognize parts of the (later) characteristic Argento style: The totally wierd psycho-classic Rock of the band Goblin. The amazing camera work and confusing sound effects. 'Deep Red' takes place in our natural world, and again it deals with the popular psycho-slasher !

'Suspiria' (1977): This show us another characteristic of Argento, namely the strange colorization. He uses a matrix-system of Technicolor, which allows him to vary the intensity of colors, or to leave out certain colors. The effect is amazing. The whole acting seems surreal !). 'Suspiria' is the first film leading us to the supernatural world, the world of whitch craft (yeah!). A girl (played by Jessica Harper-ed) join a Dance academy in Freiburg. The employees of the academy are strange individuals, and the whole building is rather sinister and shocking. A friend of her is murdered (To say the least. It's one of the most hyped-up, violent and breathtaking killings you'll ever see-ed) and after some wierd happenings, she discovers that there is a sorceress in the basement of the dance academy, who is worshipped by the employees. The showdown is one of the best I've seen . The academy turns into a striking vision of Hell and the sorceress gets her neck pierced by a splinter of glass. Don't expect a story where one climax hunts the other. Argento emphazises the atmosphere. It takes some time, but it never gets boring. (Ed's note: This is the first of a trilogy: 'Three Mothers'. 'Infernal' is the second chapter.)

'Infernal' (1980): This also deals with the supernatural world, and this flick is said to be Argento's masterpiece. The story goes like this (I'll try to be short). There are three mothers: Mater Suspiriorum (The mother of whispers), Mater Tenebrarum(The mother of darkness) and Mater Lachrymarum (The mother of tears), and altogether they are called, guess what, yes right: Death ! They dwell in three haunted houses, located in Freiburg, Rome and New York. A female writer (Played by Irene Miracle-ed) moves into one of those houses (New York). She soon discovers that the house contains demonic forces (Mater Tenebrarum). There are alot of original murders. One man is attacked by rats, and thereupon a fast-food vendor with a meat-cleaver appears to hack him to death. The plot of 'Infernal' seem to include a lot of different episodes, so the story isn't easy to follow. The whole flick is to be seen as a nightmare vision. Everything appears ludicrously and surreal.

'Tenebrae' (1982): This is the only Argento film that's banned in Germany (where else ?). The reason is that all the rough murders take place in the natural world and not in the supernatural like the others. Of course that's no excuse to ban a movie, but in Germany it's rather 'popular' to either cut out most of the gore, or like in this case, ban the whole flick (FSK sucks!). Argento returns to the giallo-style with 'Tenebrea', which you can watch red on white.

(Ed's Note: This movie isn't banned in Denmark, and I think it was an uncut version I lay my sweaty fingers on. The violence certainly look to graphic and offensive to have been cut. Anyway, it's about an american author (Played by Anthony Franciosa), who arrives in Rome to promote his latest work. A horror-novel called 'Tenebrea'. As soon as he arrives a murder begins cutting throats galores, and after each cutting, he sends photos of the victims and quotes from 'Tenebrea' to the wondering author, who must find out who it is. In this movie Argento goes totally bonkers with light and camera work. It's disturbing yet very beautifully filmed, and Argento set up the murders (and there are tons of them. Out numbers any F13 I think...haven't seen them all) in some very titilating and shocking ways. It's the best slasher flick I've seen, and it has an ending that should get even the most jaded horror fan on the verge of a nerveous breakdown (sorry !). I might be able to copy it if anybody has got any interest at all. It's with Danish subtexts, but I guess you can live with that.)

'Phenomena' (1984): This is Argento's first work in English. Though this flick wasn't that succesful. On one hand one has got to admit that it's a very weak plot, but on the other hand there are alot of cool SFX. It's about a girl (Played by Jennifer Connelly-ed), who is able to communicate with insects, and with the help of the insects she destroys a little monster. This weak plot is held together by a load of fantastic effects. As an example, there is a scene where a hornet is flying wildly around inside a car, where a girl and a woman are sitting. Suddenly the hornet turns into a tame insect and crawls about the arm of the girl. this effect is pretty large scale. the hornet was caught and drugged with ether subsequently. In a micro-surgical operation the hornet's sting was removed without injuring other vital parts. Then a nylon thread were attached to it, so that it could be controlled during the scene. The people who controlled the hornet was in a tent on top of the car (of course the roof was cut open for that). Another example is the annihilation of the little monster, for which six million (!) flies were needed. Argento had half a ton of meat lying to rot for one month, so that he could get the large number of maggots, that later became flies.

'Opera' (1987): Again a giallo movie. The flick hasn't been released in Germany until now, but I've heard that they'll cut out twenty six (!!) sequences before it can be released on video. You can be sure that the original version is a nice piece of splatter.
(Ed's Note: I don't know if 'Opera' has been released anywhere in Europe. But for further info about the four murder scenes that was cut out of the US version, of which one of them is said to be Argento's most violent to date, get a hold of 'Gorezone #10'. The everso great and better-knowing Video-Watchdog Tim Lucas delivers some nice detailed description of the cuts.)
(Ed's Note: Yes another one. I just thought I'd run through 'Deep Red', which is available in Denmark. But it's an old and heavily cut version. Originally the film runs for 120 min or so. The one I saw was 98 mins. But I could see enough to say that it's a true classic giallo-slasher-flick. Sick and perverse, and filmed in great looking surroundings. A guy (Played by David Hemmings) sees the murder of his neighbour, and wants to find out who did it. Other murders follow, each of them accompanied by a some music that sounds like it was made for a nursery rhyme. Sick indeed ! And very effectively made. All the murders were cut out of the copy I saw, so I don't know about them. Originally about 30 mins was cut out of this movie, for US release. As usual the storyline isn't the best, but don't watch an Argento film for the plot, or you'll get mighty disappointed.

Dario Argento is also producer, e.g. he produced Romero's 'Dawn Of The Dead' (Launched as 'Zombie 1' and Fulci's as 'Zombie 2' -ed), the best Zombie flick on Earth !! He also produced Lamberto Bava's 'Demons' both part 1 and 2 (Cool possession flick with lots of gore and super FX). There has also been made a video documentary about Argento, called 'Dario Argento's World Of Horror'. It's made by Michel Soavi (Former assistant to Argento), and it's quite enjoyable. SFX are explained, alot of scene shots from almost all his movies are shown, but also behind-the-scene shots and interviews with the meastro himself.

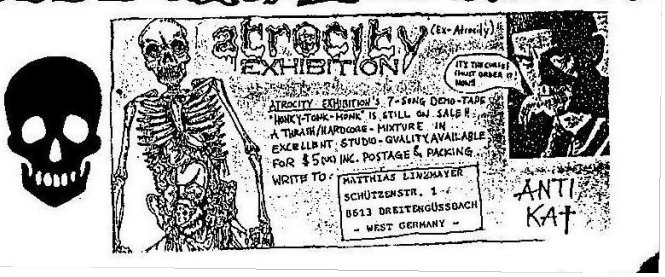
I really recommend the mentioned movies to you. try to get them at your video-shops (alternative titles we know about listed at the end-ed). Also watch out for the Dario Argento/George A. Romero collaboration 'Two Evil Eyes' (First announced as 'Poe'). Half the movie is Argento's work. It's an adaption of E.A. Poe's 'The Black Cat', with various elements from other Poe stories, and re-written to fit the additions. The FX are by Tom Savini ('Dawn of the dead' and tons of other flix). It's supposed to become a cult movie !!

Alternative/Original titles:

L'Uccello dalle puimo di cristallo (The bird with the....)
Il Gatto a nove code (The cat 'O nine tails)
Quattro mosche di velluto grigio (Four flies on grey velvet)
Profondo Rosso (Deep Red)
Suspiria
Inferno (Infernal)
Tenebrea (Unsane)
Phenomena (Creepers)
Opera (Terror at the Opera (!))

- Matthias Linzmayer
(Thanxalot !!)

(Ed's note by Simon)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SPLATTER MIX

CENSORED

You might wonder what this article is all about, and you've got every right. Is suppose. the thing is that we sorta introduce gooey movie making in this ish of Moshable, a thing we should've done long ago. And as I'm the one worshipping eye pokes'n'pulls, intestine exhibition and gut munching as graphic horror, I thought I'd better settle a coupla things, about where I stand on this issue. Lars has got nothing to do with this....he's got too much marsh-mallow balls to cope with it. Eh, to start with the start, Splatter, horror or any other more or less off-beat movie is supposed to be a form of entertainment, sometimes even as an art-form, and should be seen as one. Most of these movies are made by directors and producers, who've got the balls to deliver a story and a movie, that doesn't necessarily is gonna be a hit. These movies are made outa affection towards the genre. Small wierd oddities like: Peeping Tom, Texas Chainsaw Massecre, Freaks, River's Edge or even Devils, weren't made to make big bucks, but because the director had a story to tell, and they tell it with spine, and they don't chicken out.tho' they all have to do with slightly delicate matters. They might not have the gory,blood-ridden effects that we all long for, but they don't compromise either. To get a good look of what's inside a girl,Fulci, Raimi, Argento, Romero.....the list is endless, will provide you. If it was up to them. unluckily it isn't. All over the world Oldies but Goodies do what they can to decide what's healthy to watch and what's not. The last category being the largest. FSK, BBMR, MPAA or whatever they're called. Old fuckheads, who are most likely to be offended by the effects and scenes that makes a horror movie,a horror-movie. Sex and violence are about the worst the kiddies can experience in life, and apparently that also goes for the graphic edition. "We're not slaweless human beings. We make an error every now and then", says Jack Valenti, the MPAA president and former aide to president Lyndon Johnson, who also started MPAA 22 years ago !! And he's right about that. The biggest fault was do start something like that in the first place, cos like with everything else that's started in the US....it spreads, and comes to Europe. And nowadays you can't get films anywhere without they have been looked through, and censored, in most cases. Masterpieces like Dawn Of The Dead, Re-Animator, Toxic Avenger and every goddamn movie Argento has made, have all been scissord by conservative,stuborn and narrow-minded politician wives, and saved religious' ! Well, enough about that, read Fangoria Nov+Dec'89 issues. There is a brilliant 2 part feature on movie rating. I know Fangoria is a poppish Teenyhorror mag, but they are up to date, and they do fight censorship. Actually they've been taken off the stands in some shops as a result of their covers. Anyway....todays hardend and jaded video watchdogs, have caused a couple of unpleasant things. Without knowing it. Tieing up a dog and then mutilate it, or shoot pix of dead animals and people or butt fucking a pig, is NOT graphic violence, or off beat movie making, and is NOT what I mean about a director with balls. I can't see what kind of stamina that kind of sick work demands. These types of 'film' are totally unjustified and have no place in even semi-serious movie industry. Luckily they are banned and fought by every Splat-Mag with respect for themselves.

Snuff movies, of any kind really, are not horror or spaltter movies. They are sick and perverse, and if you can use the word 'belong', the 'belong' with perverse porn flix, of the very worst kind. Anything will apparently be done to satisfy the blood thirsty audience, and when it takes turns like that, you often wonder what made you get into this stuff in the first place; A question I don't think many are able to answer in the first place. But a quick look through Near Dark or Return Of The Living Dead comforts you. This is what I'm into this kinda movies for. One thing I might mention is, that it's not 'just' horror we're talking here. I have mentioned a couple of other movies. There are more to movies than the blood'n'guts, and believe me you are gonna hear more about movies like The Beat, Rumble Fish, Don't Look Now, Performance and many other flix, that show some energy and some nerve. If you're into Friday the 13th, The Blob (new one), Watchers or the likes of these....Boy did you get the wrong mag !! Enuff said, exept maybe that anybody into any of the mentioned movies should write and tell me what they think. Or for trade !! Gooey !!

SIMON

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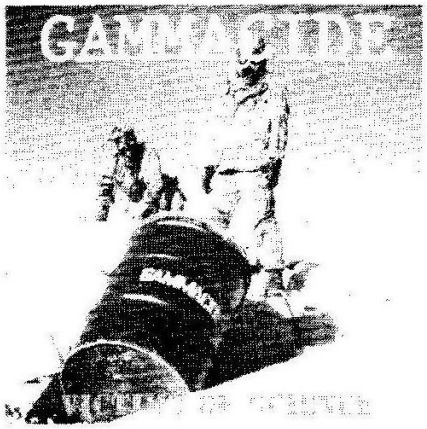


WRR016

GAMMACIDE

IN THESE TIMES OF BORING ACOUSTIC INTROS AND SELF INDULGENT GUITAR NOODLING, **GAMMACIDE** CUTS THROUGH THE BULLSHIT WITH NINE SONGS OF GRINDING THRASH METAL INTENSITY THAT WASTES NO TIME IN DELIVERING THE KNOCKOUT PUNCH. **VICTIMS OF SCIENCE** IS **GAMMACIDE'S DEBUT** LP AND IT WILL PROVE ONCE AND FOR ALL THAT TEXAS IS PRODUCING SOME OF THE BEST BANDS TODAY. SINCE THE RELEASE OF THEIR 5 SONG DEMO IN AUGUST '87, **GAMMACIDE** HAVE AMASSED A TREMENDOUS UNDERGROUND FOLLOWING **GAMMACIDE'S** ALBUM COVER WAS SHOT BY **METAL FORCES** PHOTOGRAPHER **STUART TAYLOR** AND RECORDED AT DALLAS SOUND LOGIC STUDIOS WITH **DANNY BROWN** AND **TIM GRUGLE** AT THE HELM. GET **GAMMACIDE** AND BE THEIR NEXT VICTIM....

WRR017

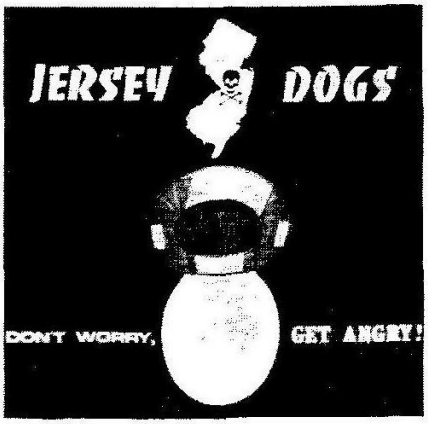
NUCLEAR DEATH

FROM THE BOWELS OF HELL, **NUCLEAR DEATH** RELEASES THEIR DEBUT 12 SONG RELEASE. THIS MUTANT BAND COMBINES THE BEST ELEMENTS OF DEATH METAL, GRINDCORE AND NOISE, TO GET A SOUND WHICH IS LIKE NO OTHER, TOPPED OFF BY THE FACT THAT THE MONSTROUS VOCAL TASK IS HANDLED BY A FEMALE WITH A VOICE THAT DEVASTATES! **BRIDE OF INSECT** IS THE TITLE OF THIS 12 SONG BLAST OF PUTRID NOISE, YET A BREATH OF FRESH AIR FOR LISTENERS. THE MUSIC PROMISES TO BE BEYOND INTENSE AND FAR BEYOND FAST TO ALMOST NOISE! THE LYRICS ARE DISGUSTING YET INTERESTING STORIES OF HORROR DURING LIFE AND AFTER DEATH.... AND IF ANYONE SHOULD COMMIT A DRASTIC CRIME DUE TO ONE OF THE SONGS, **NUCLEAR DEATH** WILL NOT APOLOGIZE.... THIS IS JUST THE START OF **NUCLEAR DEATH** ON VINYL.... WHAT WILL THE REST OF THE DECADE BRING? CAVEAT.

WRR024

HEXX

QUEST FOR SANITY IS A 5 SONG MAXI 12" PRODUCED BY **JOHN MARSHALL** OF METAL CHURCH. OVER 25 MINUTES OF TECHNICAL DEATH SPEED METAL, AVAILABLE ON LIMITED EDITION GREEN VINYL. COVER ART WAS CONCEIVED BY **KENT MATHIEU** WHO HAS NOW DRAWN FOR THE LIKES OF **FORBIDDEN** AND **AUTOPSY.** THIS RENOWNED SAN FRANCISCO, BAY AREA BAND IS A LESSON IN ANNIHILATING POWER AND SPEED. NOW FRONTED BY GUITARIST/VOCALIST **CLINT BOWER** WHO ADDS GROWLING VOCALS TO AN ALREADY INTENSE FAST AND POWERFUL SOUND. THE SONGS DEAL WITH WAR AND THE APOCALYPSE, POUNDING THE MESSAGE INTO YOUR CRANIUM OVER AND OVER AGAIN. A SPECIAL ONE SONG ADVANCE TRACK, **WATERY GRAVES,** IN FEBRUARY '90, ALONG WITH 2 LIVE TRACKS OF EARLIER MATERIAL ALSO PRODUCED BY **JOHN MARSHALL,** WITH ARTWORK BY **KENT MATHIEU.** THE QUEST CONTINUES.....



WRR015

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MORE

The los Americanos More Fiends were in town and I had the oputunity and pleasure of meeting Allen and Elisabeth from the band.After the incredible delicious dinner prepared by no one else but a dude called Jakob papnæse and me (a very fine couple of gourmets) we had a chat about psychedelic miniskirts, fire-rescue squad ambulances and bread and cheese in front of the taperecorder that I had borrowed for the same reason, and the result was pretty much the very following :

M:how would you describe yourself ?

A: We`re a very hard-edged agressive rock band with hardcore tendencies.

E: We`re 10 psychedelic steps ahead of hc.

M: You used to be a hc band then ?

A: No, we play in the hc scene, but you can`t really call us a hc band. If you play in the hc scene you`re a hc band it doesn`t matter what you are.

M: Why a name like More Fiends ?

A: We like to do a lot of things and the more things we can do the better it is...we just want access of living, access of lifestyle.

E: And the M.F. theme goes "I will not be satisfied, we`re strangers to live a lie, hunger hunger all the time, rest is just another crime, I want more and more and more, access that is what life is for"

M; You`ve got an album out on Rave Records, tell about that.

A: It`s been out since last November (88), it`s done some pretty well, we`re sold about 3500 so far which is pretty good for an independent release, it`s called "yo asphalt head"

M: Yeah, why is it called that ?

A: It`s for all the idiots from philadelphia, they are all hard-headed...asphalt heads.

E Actually "yo asphalt head" is the name of one of our songs, but it`s not on the album. It will be on the next album just to confuse everybody

M: When is that album out ?

E: We go to London next week and we will record half of it at Southern studios and then we`re gonna do a peel session and we might mix some of that tunes into the album.

M: I`ve been wondering how garage bands get their record deals, I mean hc bands often release a 7" and thrash bands put demos out, what about garage bands ?

A: Well, where we come from there isn`t really a garage scene, but if you do well live the independent labels want to pick you up

E We have just been a band for awhile and actually 2 small record companies approaced us and wanted to put out our album, so we just waited and let them fight it out and see who would give us the best deal and the best place to record. I wanted to have a full-colour cover, I did the artwork for that.. I also do a comic strip under the pen name Lunachick (I think ed) and I been published in like a million fanzines in the US and many international fanzines, and I do ark for comic books like the longest running underground comic "tits `n``clits and I do some comics for the hardcore pornography "Screw" magazine and I just licenced some of my comics to a publisher in Sweden.

M: What about lyrics...

E: Well, Allen write most of the songs and usually whoever singing the lyrics wrote it, and we rotate round the singing it gives a more interesting effect both musically and and also on outlook.

M: A lot of bands in your genre are either inspired by sex or movies , what about M.F. ?

E: We`re inspired by violence !!'

A: We don`t write too much personal lyrics, not in the individual point of view, most of our lyrics about society and life more than specific topics.

E: We don`t write " I broke up with my boyfriend" or "I`m a drunk teenager". We write about how we see the society around us in Philadelphia, and a lot of that is violent.

M: Is that some kind of redneck thing ?

E: No, it`s more like the drugdealers around our block have automatic veapons, that kind of violence, and they shoot kids you know by mistake, and the is crime, burglary...

M: When I listen to your music I notice there`s a depressing feel to it, is that on purpose ?

A: Well, as I said a lot of our songs are about society and a lot of times society is a depressing thing right now. But on the whole we`re not depressed people, we`re actually positive people things don`t get us down a whole lot, we just take an aggressive attitude towards living. But that doesn`t mean we don`t see things as they are.

M: What kind of reaction are you hoping for with these aggressive and depressing songs ?

A:Eh, just make people think and release energy too. Make people think in different ways, make people change.

M: I guess we`re mostly talking about this feeling when you play live, do you explain something about your lyrics when you do that ?

E: No, but you can just tell from the feel of it, you don`t really have to know the words specifically. We`re pretty energetic on stage and I think we compell emotion in people when we play live-or confusion either one is good.

M:This current tour, how far has it taken you ?

A: To Finland ! we played in Tampere.

E: Yeah it was pretty far and plenty cold.

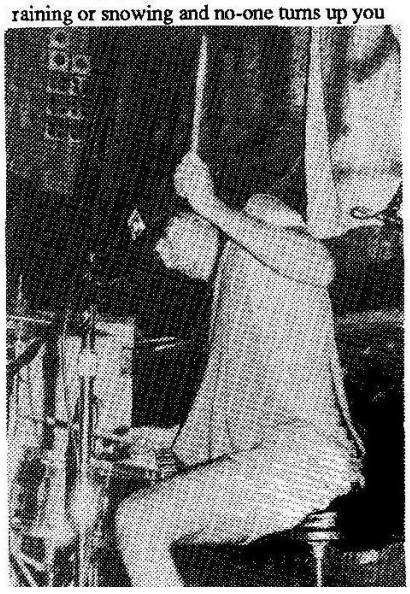
M: What about the public there ?

A: Oh, they liked us.

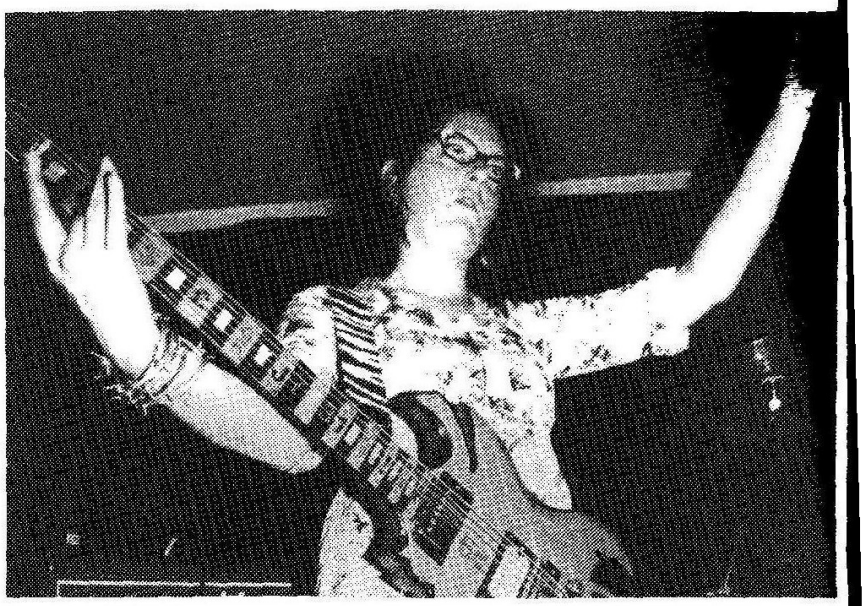
E: They were drunk !!

FIENDS

M: The old vodka theme ?
A: No, gin. Quart bottles og gin.
E: Everybody were real nice, everyone have been real nice everywhere we`ve gone
M: You played in Århus last night and there was only a few people there, what happend ?
E: Apparently the one who booked the show was fired by the club, so they didnT do anything to publish the show and didn`t even know that we were comming until that day.
M: That`s pretty bad, what`s the hardest part touring as a so-called minor band ?
A: Eating !! There is always so much bread and cheese you can take. We are 6 people travelling and 3 are vegetarians and 3 are meateaters so it`s always like what kind of food are we gonna have.
E: When you eat in the van or have to buy food at the gasstation there`s nothing else to buy than bread and cheese, you can`t cook anything. You can make peanutbutter sanwiches but that`s about it.
M: When you play here in Denmark only a few people knoe you..
A: If that many (ha ha)
M: How do you feel about that ?
E: We get a lot of fanmail from Denmark actually...
A: Well you know this isn`t a tour where we expect to play for say 1000 people, this is a tour to let people know about us, so when we come again or put out an album they`ll say "hey, I `ve heard about this band, and I want to get their album too"
M: How did get in touch with Anderz Nielsen (he`s destribuating M.F. in Denmark) ?
A: Todd (the rave records man on the spot in Germany) know Anderz from way back. Todd lives in Hamburg but he`s from Philadelphia and he`s a friend of ours. And Anderz knows a few people from the states we know too. This whole thing really proves our network is working and we get to know people from all over the world.
E: I think all the people who wrote to us from Denmark heard our album played on the John Peel radio show. He played a lot of the album like 13 nights in a row, and apparently people were tuning in like 2 a`clock in the morning on their shortwave radios.
M: So what is your impression of Europe/Denmark so far ?
E: It`s too much bread and cheese (ha ha), besides that it`s been great. Every town we`ve been to everyone have been really nice, we`ve met good people everywhere.
M: Is it different from what you had expected
A: I was here before but that`s a long time ago -in 73 - so I sorta knew what to expect.
E: I just think people are the same everywhere, we`re toured the united states this summer and everyone is the same everywhere.
A: And it gets more the same, especially the communication gets better, you see the same things, you see the same products and people are listening to the same music..
E:When you tour the united states you drive the deserts and mountains and salt lakes in Utah and you see a lot of bizarre nature and different architecture and everything, and although it`s different it`s not as strange or bizarre here in Europe as I had expected.
A: In many way Europe is more like where we live than the west coast is.
M: Do you prefere touring from making albums ?
E: Touring is really fun you get to go to different places, meet a lot of people, see a lot of things and eat bread and cheese all day, breakfast and lunch. The us tour was in the summer and we got to go camping and there`s really beutiful national parks with camp grounds and we went to all kind of different camps, camps in mountains, camps in deserts and everything in between and we just had a really great time.(that doesn`t really answer my question)
M: What kind of clubs do you play in when you tour the united states ?
E: Well, it`s the same as here. We play clubs where it costs a lot of money to get in and then we play other clubs where it`s only like a few dollars or we play halls or squats and underground-type places.
M: Talking about squats, I didn`t know it was possible to have squats in USA.
E: There`s a lot of squats in the us, but it`s hard. The most successful squats are in Manhattan, and there`s a lot of squats - whole apartment buildings - and they have been there for several years. And there`s squats in our nabourhood in Philadelphia. The problems with squats is that you get it started and you get it fixed up really nice, and a crack-dealer moves in next door, and you have people with guns and shooting and people trying to robe squats of the little they have. You might have the nabours complaining and then the police will come and throw you out.
M: Do you have places like this (tusindfryd) which is not financed by the gorvenment where you can eat, play gigs etc. ?
A: Nobody feeds you in the US and no one puts you off, you`re on your own. No clubs are financed by the government.
E: They give each person in the band like 2 beers, no food, hardly any money and no place to sleep. US is rough, it`s really hard to play there music isn`t supported at all, and the clubs just pays you whoever comes in, if it`s raining or snowing and no-one turns up you



don`t get any money. You have contracts but they don`t mean anything, there`s no such thing as a guarantee.
M: What about the contracts here in Europe ?
E: Half the places have given us more money than what was on the contracts, and we don`t mind that at all (ha ha).
M: What comes to your mind when I say Denmark ? I've heard a lot of US people say "Denmark ? Isn`t that the capitol of Sweden ?"
A: We know what goes on , we know what Denmark is. I like to read and to know what`s going on, you it`s a part of Scandinavia, the most southern part.
M: You know any Danish bands ?
A: Not really
M: Well, you know President Fetch by now.And now to something completely different.I think there`s a increasing commercialism in the underground scene these days, we see a lot of bands turning big right now, your opinion on that.
A: I think big is a relative word..
M: I was thinking of bands like The Pixies.
A: Yeah they are big in the states too.
E: But still that`s only one little tiny tiny tiny procentage of the bands there are, and if something happen for long enough then corporations are gonna start picking on it and even if you have a 100 Pixies who make it into some kind of a corporate rockscene there will still be a million bands out therethat isn`t even close to get involved with that.
A: In the states that happend through the college radio stations, the college radioscene are picking up bands like The Pixies and they get a lot of airplay.
E: The radio in europe are practically not excisting apparently. We haven`t found any cool radiostations we hadn`t heard of, we`ve been driving for hours and hours everyday and we



have never heard a radiostation play 2 songs in a row, it`s like one song and then talking and talking....in the US every town practically has a college radiostation or a portion of another radiostation and for maybe 8 hours a day or night they play underground music
M: We talked about commercialism, take thrash metal for instance, some say it killed the scene when the big bands where signed to polygram, EMI etc. Is the same gonna happen to the underground scene ?
A: I think that`s about a point, I mean the whole thing was set out to be a non-commercial outlet, a non-commercial expression. You can`t have a thrash saying"fuck the system" when they are part of the system
E: But I don`t think it really matters, I thinkthe whole punkscene started because the music on the commercial radio sucked, well it hadn`t necesarily anything to do with whether it was commercial or not, it was just really bad. So it was just a new kinda music that liftet the seventies out of the dulldrum it had been in for years, and if the music can stay really hard and then still be commercial, I don`t know if this is possible, but it could happen some bands are still hard when they become commercial. But if bands starts becomming lame there will always be harder non-commercial bands, so I don`t know if it really matters if part of them goes commercial..

M: Back to the USA. I know you often play in NY, I've heard it`s hard to be accepted if you are from out of town.

E: We live near NY, Philadelphia is less than 2 hours from NY so we play there a lot, and there`s like a whole bunch of fanzines in NY, and sometimes the editors from these fanzines put shows on, so if they like you they book you, and we do a lot og benefit shows also, so we get invited to play NY a lot.

M: It was a band from New Jersey I talked to who said that.

E: Everybody hates New Jersey , NJ is a joke in the united states.

M: Why is that ?

E: I don`t know, one place is a big joke and New Jersey is it.

M: Bon jovi...

E: Yeah , that`s why. Well, it`s like either you get lucky or not, you know.There`s a lot of NY bands like Swans, Pussy Galore and Sonic Youth and although we are not excactly in that catagory because we are like faster and harder we are still not a straight ahead hc band, so I think NY were open to us. NY likes things that are different and we are a different kind of band, so we really haven`t had much problems getting shows in NY. We played at the new music seminar in NY this summer which is an industrial event where there are organizers and all kinds of reporters and radio stations and people who come, it`s like a convention, they

have like a 100 bands playing there over the weekend.

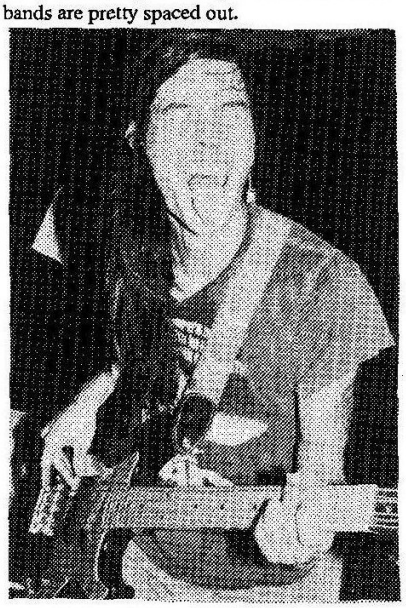
M: You know GWAR ?

A: yes but we haven`t played with them.

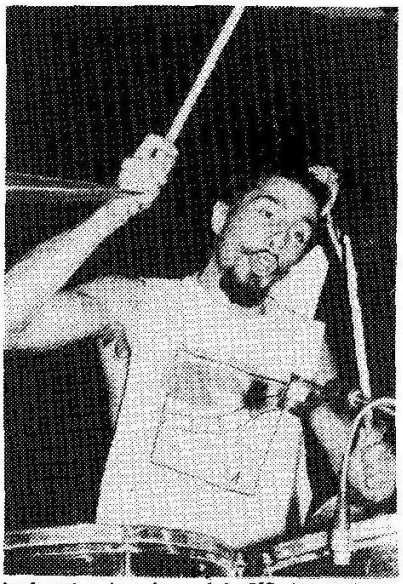
M: Do you think it`s necesarry to have an image likr them to be recogniced ?

A: Well , GWAR had a great gimmick to start with and they just took everybody by supprise, everybody just watched them with their mouthjaw dropping.

E: They are more fun to watch than to listen to I think, they`re live shows are really great and their live shows are so hot and fun, it`s really great and wild, but I think that is much more fun than listening to their album at home, it`s just straight ahead metal-type music
A: Not a whole lot of bands have copied them though, you would think that with their popularity other bands would have been doing it, I guess it`s too much workM: Talking about NY, it`s said that New York is the capitol of underground music, why is that and is that changing ?
A: I don`t know if that`s changing, there`s just so many venues that everyone are doing well there.NY has always been the capitol of all arts
M: What I thought of was like it`s moving towards Seattle, you know the Suppop dudes ?
A: Sup pop booked our tour, we`re the first non-Sup pop band they have booked.
E: Sup pop is like as far as I see it, they have a very cooperative attitude towards themselves, they have a formular and they pick bands that fits in that formular, and they are marketing all the bands the same way and they have the same guy producing all the Sup pop albums and ads in every newspaper, it`s a small cooperation with a very organized effort...
At this point the drummer entered the room and said that it was time for soundcheck, so we had a break in the interview and I had a beer.
M: We were talking about Sup pop...
E: That way of organizing a label gets more people to hear the bands but at the same time it imaginizes them, they become all the same. They choose really good bands, but they choose bands that are safe, it`s something they kmow will be very popular, and that`s why they pick it! But at the same time Sup pop have invited M.F. to do one side of a single in their 7" club and we`re gonna record that this winter. Nirvana is the best Sup pop band.
M: I have heard that the NY garagescene...well first off I have to ask you what the correct word is for this underground genre ?
E: There is no word yet !
M: I`ll call it garage then.
E: But that`s an old term, that`s like from the sixties and it applies a little bit, but it`s not really the same thing as a sixties garage band, but it`s different and it hasn`t really a name yet
M: That`s really a problem
A: It is, cos if you ask us how our music is and we can`t say cos we`re not in a catagory.E: But in the big cities like Philadelphia we`re not a garage band but a basement band. We don`t have a garage, we all reh in the basement so we are a basement band (ha ha)
M: Anyway, I`ve heard that the NY undergroud scene have a lot of problems with drugs.
A: Everybody have a lot of problems with drugs, it`s an universal problem
M: Yeah, but I get the impression that a lot of bands are pretty spaced out.



E: I think you can say that a lot of bands are junkies, there`s just a lot of junkies there, it`s kinda popular to be a junkie in NY right now.
M: So what do you think of the so-called "war" Bush have declared on drugs ?
E: The war on drugs, first off all Reagan declared the war on drugs and Bush are just continueing the loosing battle. They declare war on drugs but all they do is made the drugdealers buy automatic veapons so they have better machinary than the police, and they can`t stop drugs at all and are going to battle in a very stupid way.One of the main problems in US is crack. If the government declared war on crack they would be better off than declare war on drugs. They are trying to get hold of mariuana farmers and do all kinds of things that I don`t think really is the problem. I don`t think hardly anyone who uses mariuana are involved in crime because of mariuana, but people who like crack are very addicted and a lot of minorities are addicted because of their hopeless situation, because their life is so drudge and dreary and the government isn`t trying to improve their lives, they are just trying to get that one little tiny bit of pleasure that they have. Crack



is changing America and the US citys and making them even more violent. It`s destroying the squat scene cos squats are all of a sudden in the middle of this and people are stealing from them all the time. The thing with crack is it`s not like when you are a junkie they probably steal to get heroin, they just go out on their own or whatever, but when you do crack you get loud and bordy and you get like you can take on the world, so the nature of the drug itself leads to crime for fun and for money more like any other drug.
A: And the government are responsibel for some of this, I mean they support some of these latin american people like Noriega who is a drugtraficger and they put him in power.
M: And Bush is taking the money for his war from the social welfare system..
E: Yeah, so they can buy some helicopters, so every police department has a helicopter now so they can fly around and look for mariuana.
M: Talking about how they finance this "war", is a person more likely to get on drugs if he`s down or poor or whatever ?
A: Oh yes, now all of a sudden after Reagan there`s no outlet for these people so they are going to drugs that`s the only thing they have.
M: I`ve noticed that all the band members excetp the drummer is called Fiend, isn`t that a bit worn out, I mean Ramones have had the same last name for years
?
E: Naa, what`s good enough for the the Ramones is good enough for us
M: I`ve read that you have an ambulance as a tourbus...
E: Actually it`s a fire-rescue squad ambulance and it`s bright red and has lights on the roof.
M: How did you get hold of that ?
E: We just bought it cos they sells them after a certain number of years to like a junk-car dealer and then we bought it from him. It has all the cubboards from the original ambulance and seats, oxygen masks, tankholders and these tracks where you slide these strethers in on it..
A: So if you get hyper venolated by watching our show we can put you in the ambulance
E: It also has a genarator in it with an electric outlet so if we wanted to we could bring it to a shopping hall and plug our guitars into the ambulance and play right there on the parking lot.
M: Which bands got M.F. started ?

SO RAW IT WILL GIVE YOU WORMS.

A: Everyone asks that question, you know we have listening to music for an awful long time and we listen to all kind of music. On the ferry they played a full album of Tom Jones and I was just loving it. What do we sound like ? Well the most obvious with the slide guitar is a more rocking Sonic Youth, we sorta have that sound.

M: So what bands are you listening to now besides Tom Jones ?

E; We listen to all kind of stuff like the Buttholе Surfers, Fall before they became commercial, old Scratch Acid, Big Boys, Nirvana. Fugazi is a pretty good band but all this straight edge thing - forget it that`s DC not Philly.

M: I noticed that some of you guys don`t drink but I guess that hasn`t anything to do with SE.

E: No, they just don`t like to drink beer.

A: I got totally wasted in Gothenburg and I didn`t want to do that again.

E: Non of us are heavy drinkers. I don`t think people drink that much in America as they`ve done here so far.

A: The whole anti-drug thing has gone into drinking and smoking

E: People don`t smoke nearly as much cigarets in the united states as people do here, hardly anyone smokes anymore.

A: It`s because they can`t advatise anymore, they can`t be on tv or billboards

M: We talked about the drunk audiences over here, I guess you play so-called all ages shows in US right ?

A: You either do a bar show or a all ages show you don`t reaklly get to mix then that much

E: We like to play a mixed bunch of shows. When we toured US we played bars and what they call all ages shows, and we played at the north American anarchist conference in San Francisco and there were 400 drunk anarchists going crazy on LSD and having a good time listening to M.F. (ha ha)

M: You say you play bars, but aren`t there comming all kind of people just to drink ?

E: No, the bars are seperated, there are bars for each genre. There`s cowboy bars, blues bars and punk bars etc. and people go to their own bars

M: You`re playing with President Fetch tonight , what do you think of them ?

A: The drummer is great, they did their first show with him yesterday and they were really tight.

E: And they are really nice letting us use their amplifiers and we appreciate that.

A: Marshalls, yuck!!

M: I guess you need old instruments to get your sound

A: Yeah it`s hard especially when you use new equipment every night, it`s especially hard for the drummer cos at least we got our own instruments.'

M: What I meant was you need a certain sound for your music.

E: Yep, and that`s why i brought a fexx box that I use and that adds tone and shape if the amplifier is dry.

M: What do you do besides playing in MF ?

E: I work in a television script arcade and I just wrote a reference book on analyses on television, it`s gonna sell over seas for 138 dollars, it`s got a hard cover and 500 pages, And that`s what I do in the daytime and at night I go to band practice and saturday and sunday I draw comic strips and then I play concerts at night and the rest of the time I`m sleeping.

M: How often do you play live ?

E: A couple of times a month (gigs) and then we practise 3 nights a week.

M: I heard when you had soundcheck that you played Ace of Spades but with different lyrics or what..

E: It`s the music from Motorheads`ace of spades and the words from the yellow submarine, and we`re gonna record that next week at southern studios and we fell confident that Motorheads not gonna sue us but we are slightly worried cos we don`t know if Michael Jackson owns the rights to that song. I know he owns a lot of Beatles material and he`s the one we are worried about cos he`s law-sue-crazy.

M: So how is it to live in Philadelphia then ?

A: Well, Philly is a pretty big place actually, about 2 million people, some say 4 but they are wrong, it suffers for being in between NY and Washington DC so people always have some kind of image problem there.

E: It`s a working class city, it`s got a big minority mix and that`s why we like living there. There`s a large black community there, a large Italian community, you know the film Rocky ?

M: Oh yeah, the good old freedomfighter.

E: That`s from Philadelphia, Sylvester Stallone is from Philly, and philly has one of the largest Asian communities in the world from the boat people.

M: I know there`s a very large black community in DC too, why is there so many black people in that area ?

A: When there were so much prejudice in the south there really wasn`t a whole lot of jobs so they migrated to the industrial north,b to Chicago, Washington, NY

E: That happend after the civil war so that`s not a new black population.

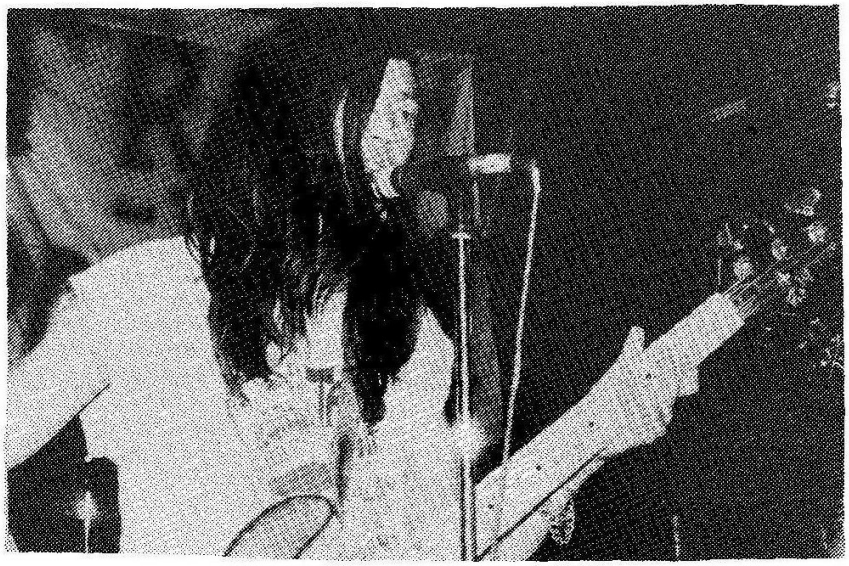
M: Yhe mayor is black too, right ?

A: Almost all the mayors in the big cities gonna be black

E: The guy who`s running for mayor in NY is black, the mayor in philly is black and the same goes for DC, LA and Chicago.

M: But at the last election you had the democrates didn`t have the courage to elect Jesse Jackson for candidate...

E: One of the main reasons for that is that Jesse Jackson is a preatcher, he`s not only a politician but also a religious representative and he has absolutely no political experience when it comes to having a political office and no one goes from never having a political office to president, they are usually a mayor, senator ot govenour first, and it`s just a facy that the US isn`t ready fot a black president yet plus he`s a revenant and the people would never ever, white or black, elect a revenant for president.



M: Why not, isn`t US "god`s own country" ?

A: Actually US is really changing, the Spanish are growing so the catalic church is growing and the fastest growing religion is muslim, it`s the fastest growing religion in the world cos they reproduce a lot (ha ha)

M: I guess this one is for Elisabeth, why do you think there`s so few women in the underground bands ?

E: I don`t think that`s true in the US too much anymore, especially in the major music cities like SF, NY and minneapolis practically every band has a woman in it. If you think about Swans, Sonic Youth and Pussy Galore, all those bands have women in them, and part of the problem is there`s like a man shortage in both NY and SF, so the women are picking up the slag (ha ha)

M: Well, I think I`m just about finished, anything you could think of that I haven`t asked you about already ?

E: You didn`t ask me about my dresses, that`s why you made me come up here cos you ask me about my close and you never did (ha ha)

M: OK, who designs your dresses ?

E:(looking very happy with that last question)This is something that been kinda dissapointing about Europe, there`s ni equivalent to US driftstores that I`ve been able to find in the citys where we have been so far, Drift stores is a second hand store, but all the stores I`ve seen so far are what we call vintage stores and they are way expencive. In the Us the drift stores are as big as supermarcets that are all used clothes. I bought this(pointing to her very nice I`d say almost beutiful psychedelic miniskirt)for only 35 cents'

A: And it looks it too (ha ha)

E: And Ibought this leather jacket fot only 15 dollars, I bought all my clothes from driftsores and I have all these special driftstore-shopping-girlfriends and we even have all-girl clothes swops where we send invitations to eachother and we go to a persons house and we bring big bags of junk that we bought that we never wore, and then we trade with eachother. I haven`t founf any minskirts at all in Europe so far.

That`s about it really, nice people right ? Send your worn-out underwear and miniskirts to:

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Fuck That Weak Shit

Hey Paul!! Did you get the new ANTI-POSER yet? It's got interviews with Realm, Agnostic Front, Forced Entry, Prong & Evil Dead **Plus Album/Demo reviews, News, and Show reports. Write: ANTI-POSER Fanzine, c/o Derek Wills, 5608 Woodland Blvd., Nia.Falls, ON Canada L2G 5K7. It costs $3.00(U.S. & Canada) $3.50(Elsewhere). Send cash or money order(payable to Derek Wills). out now!!!!**

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Hello,here it's JEAN-MARC.I'm working on the release of new compilation tapes and i'm looking for bands.So all the bands interested in being on one of my compilations,Please,send me your demo or a good quality live tape and some info(+one photo if possible) for the booklet.All band will receive a free copy of the compilation.Thanks for your help and support.

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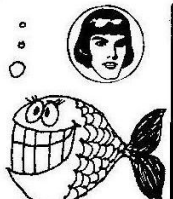

PSYCHOMANIA

PSYCHOMANIA is back ! Written in english and professionally printed as always. #3 has exclusive interviews with bands like ANTHRAX, TANKARD and SUICIDAL TENDENCIES. But we have also a lot of underground stuff too, like informative interviews & articles with HATRED, METAL CROSS, LAST CARESS, SLICED PIMPLES, IMPETIGO, OLIVER MAGNUM, LAST CARESS and EMPTOR just to mention a few. Also demo & vinyl reviews, ads, gig & festival reports and 2 scene reports from Denmark & UK.

PM #2 is stil available and features PARADOX, ARTCH, DEATH MISSION, LIFE - BUT HOW TO LIVE IT ?, SINDROME, SOCIAL DISORDER, and too many others.

The mags are available for (each) 15NOK/ 2 GBP / US$ 3. (postage paid) from PSYCHOMANIA / c/o Sem Johne / Varbergvn.44 / N-4370 Egersund / Norway.

We need bands for future issues so please feel free to write. Zines send your mag for trade. C-YA

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Nr 3 är här, bättre än någonsin , som vanligt, fula foton,stavfel, svenskt språk, som Flotzilla alltid satt yt.Band som är med är: ANIHILATED, SODOM,HIGHBALL; DESECRATE, AGRESSOR, HAPPY FARM, KAZJUROL, SDI, BLIND GUARDIAN, mmm. Priset är billigt, 5 spänn för 40 A5 (a4 förminskat till a5) och det inkluderar portot. Min Adress:

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NOTES:

HI ! I'M DOING AN INTERNATIONAL TAPETRADERS LIST. SO SEND YOUR LIST + WHAT YOU'RE LOOKING FOR OR A FLYER OR WHATEVER... AND IT WILL BE ON IT. THIS LIST WILL BE AVAILABLE FOR 1$ OR 1 IRC POSTPAID ANYWHERE (EUROPE SURFACE, OTHERS AIRMAIL). THERE ALSO WILL BE A BLACKLIST OF THOSE PEOPLE WHO RIPPED YOU OFF. WRITE TO: KRIS VERRETH, TERVUURSESTWG 1H, B-3081 PERK, BELGIUM. FANZINES SPREAD THIS MESSAGE !

REVIEWS RECORDS

UNION CARBIDE PRD: 'In the air tonight'LP

A bit old (86/87), but I'm reviewing it because I just got it and because I just saw 'em live, and it was some of the greatest I've ever seen. Iggy+The Stooges clones from Sweden, and they pull it off with class and power. If you're into old semi-psychedelic garage poop ala Stooges this is a sure buy. Their new stuff is said to be really weird. When I stumble upon it I'm gonna buy it....and you ought to do the same. And go catch them live !! O

V/A: 'The Bridge' LP

Major label release, with covers of Neil Young trax. The profit goes to Mr. Young's wife's home for homeless (I think it is) children, the Bridge School. And that's pretty cool I guess. A mixed experience this. Hammer trax by Pixies, Nick Cave, Psychic TV and a neat little folk tune by Victoria Williams and her bros. Best trax are Dinosaur Jr. and Sonic Youth (Their best track for what seems like ages!). Henry Kaiser should never have been on this and Soul Asylum and Loop suck, like you could have expected. The disappointment of the rec is Flaming Lips delivering what must be the most pathetic I've ever heard from them. Worthwhile for S.Y's 'Computer Age' !! Check it out ! O

VOIVOD: 'Nothingface' LP

Canadian Nuclear Thrash Power.....eh, just forget about that. This is simply just wierd. Really wierd. Not much thrash or Metal for that matter. A bit of funk here and there. Mid paced New Wave Metal, with Snake actually singing. Tho' it's wierd, the songwritting is the best these guys, and any other for that matter, have delivered. And a great cover of Syd Barret's 'Astronomy Domine', originally on the 1st Pink Floyd album, makes this a hot competitor to Nomeansno as the no 1 choice rec of this issue. A masterpiece that people not into metal ought to try out as well. The cover art rules too !!! O

LETHAL GOSPEL: 'Equals Jihad' LP

In case somebody hasn't found out yet- these guys rocks ! And this long awaited 3rd album from the Gospel is in my humble opinion the best one yet. Being an old reactionary punkrocker I tend to dig their uptempo songs like 'Diana Cross' or 'Ignite it', rather than their slower, more rockish stuff. Still if you don't love 'em for their musical abilities, at least you should love 'em for their pure honesty and devotion. Cool artwork. Lotsa native indian inspiration and Dan Seelig is a killer drummer. Δ

URGE: 'Dogs life' 7"

These Hannover fellows must have been listening alot to So Ca HC bands like Bl'ast and Black Flag. But now I actually think they're doing an okay job. Especially the titel song is rather catchy. Recommended. Δ

V/A: 'Young Till I Die' LP

This is a 4 band comp from the alternative Dutch radio station WRF and included areNV Boys, Das Bréétels, Union Morbide and Lego 5. All of 'em manage to present something this vinyl worth a listen if you're into poppunk or post'81 styled HC - even if production suffers in places (That's punkrock anyhow!) Δ

MEGA MOSH: 'Call to account' LP

The follow-up to their debut 12" Fight The Epidemic Prince. This is an LP. Has 12 tracks, and the style is still metallic crossover. Clean but good sound, and still no textsheet, just a short explanation to each track. 3 of the 6 trax from the 12" is included here. Stylewise they haven't changed from their debut, and I think they sound like Inhuman Condition on their 1st 7". Maybe the guys are working too quickly nowadays, but I find the old trax a good deal better than the new ones, and the 3 old trax are the hilights of the LP. A shame cos the debut was really promissing, and a better investment. Sorry guys ! O

BLOODY MESS + THE SCABS: 7"

Who said punk was dead ? Fuzzy guitar-oriented stuff here ranging from a Misfits/G.G. Allin kinda sound, to mainstream R'n'R riffs in 'Cigarette in the clit'. The lyrix are probably supposed to be offending. You know, the type where women is called bitches. I don't know, maybe we don't get easily offended around here, but I find them plain childish and they certainly don't make my jaw drop. By the way, the front cover art is painted by the serial killer John Wayne Gacy. How very obnoxious. $5 from:
BMATS, P.O. Box 9021, Peoria, Illinois 61614, USA. (T-Shirt $8 in the US) +

V/A: 'What are you pointing at ?' 10"

David Hayes left Lookout Recs and started his own label vEry SmAll because he felt that Lawrence Livermore was getting most of the credit for the work at Lookout. This is David's second release - a 6 band 10 inch comp, where especially Dissent, Bazooka Joe and first of all Screeching Weasel stands out. I was sorta wondering if the Weasel song 'I wanna be a homosexual' is a tit for tat to Sloppy Seconds for their hittune 'I don't wanna be a homosexual'. Good ! Δ

BOLD: 7"

The first Bold release after the somewhat disappointing 'Speak Out' album. And again there is definately a change here. Bold have emerged from a SE band on the ordinary side (They were actually better when they were called Crippled Youth), into a more mature sounding outfit, with late Uniform Choice (The only really cool SE band-Simon) influences. They don't quite have the musical intensity and lyrical depth as UC, but still this 7" is worth an invesment. We haven't heard the best vinyl from these guys yet. +

DOCTOR BOMBAY:'Car crash Rage' LP

This is what I would call college rock - maybe a little harder edge. They use a bass keyboard instead of the real McCoy. It's well produced, catchy but not relly my thing. Still Jersey Beat said: "Steamy insinuating, sexy and persuasive". Δ

EGO LOOP: 'Nothingness' LP

This is gloomy New Wave out of New-Jersey with a very slick sound - alot like Ultravox I would say, but then again I'm not really an expert ! Δ

MARCEL MONROE: 'Love is not' MiniLP

The press release says it best: 'A cross between Lou Reed and XTC', their drummer is said to have a past in Sonic Youth and their bassplayer in some obscure punkband, but basically this is nothing but pop. Oh yeah - the best thing I can say about this is that the vocals from time to time somehow reminds me of Dag Nasty. Δ

HARD ONS: 'Love is a battlefield...' LP

It seems that Hard Ons is THE hip thing this year, opening for Hoodoo Goorous (Eller hvordan man nu staver det) (Tihi !!-ed) in Australia in front of a crowd of 50.000. It doesn't keep me from liking this album tho' - it's less metal than their previous one, more a step back to their old pop/Ramones-like sound, which I personally just love. Definately cool. Δ

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SPLATTER VIOLENCE

Deggial, the first english-written zine from Finland.

SPLATTER is a kind of imaginary "violence"; violence on film, violence on paper. Splatter art is one of various underground art forms - like graffiti, punk, skating, poetry... Splatter might appear violent macho action to some persons - at the first sight. And also it sure looks SICK. But basically it is VERY GOOD thing cos it is a good alternative to real stupid violence. It is safe cos it doesn't hurt anybody like rape, murder, mutilation, war...

WHY SPLATTER? It is good way to let the violence out of your head without hurting anybody. Just take pen & paper and draw some blood, guts, broken bones & gorggle when you feel angry & pissed cos it really helps! It cools the tempers very well. Also you feel happy - not cos you've just murdered some imaginary persons, but cos you've got rid of the anger & pissing. Splatter is safe way to discharge frustrations & aggressions. It certainly should be used much more often as an alternative of mindless violence.

SPLATTER IS FUN!..? No - it's not in the dumbfuck "Hey! Again one died, ha ha ha haa!!!"-way, but if you read enough splat cartoons & watch the videos, the whole thing begins to look jocular. Sure it's still shocking... but funny

If you bury all your aggressions & possible pervert dreams to the bottom of your brain... THEY WILL COME OUT come out some day... at ONCE as a desperate, often sadistic deed / act. You don't need to be preen to prove that!!!

Jukka Lehmus/Poste Restante/70110 Kuopio

MORE RECORDS....

EXPLANATION:

+ = LARS

Δ = JACOB

O = SIMON

KIIMA: 'Opinoiden Planeeta' 7"

Pretty ordinary Finnish HC/Thrash. I never were the big fan of Scandinavian punk, and this really doesn't change my mind. All lyrics are in Finnish so I don't understand a shit of it. One track is called 'Orgasmi'....I've heard about that tho' ! Need more rocking stuff to get me up early in the morning.
Raato Toropainen, Koulukatu las.3, 55120 Iwatra, Finland. +

GORILLA BISCUITS: 'Start Today' LP

This record is dated by now, but as I got it free I'll review it anyway. This is rockin' in a serious way ! GB have the drive and variation that most new SE bands miss. Still the 12 songs are written in the good old NYHC tradition, with fast riffing and killer moshparts. The lyrix just enter your mind and stays there. Very catchy stuff indeed. Watch out or you'll soon be humming Start Today in your bathroom. I'll leave it up to you to judge the content of the lyrix. I'm sure you know what they are dealing with, there's no preaching tho' ! A mindblowing album that could give you a permanent orange afro !! +

SOFA HEAD: 'PreMartial Yodelling' LP

Really great, slightly wierd UK punk, with former Dan members. Some say they sound a bit like Rythm Pigs, but I would not know about that, all I know is that this is one of the best punk recs I've heard for ages. Good lyrix to boot. Cool indeed, and with female vocals ! O

SWA: 'Winter' LP

This is Chuck Dukowski (+3 other guys) from Black Flag fame and head of SST. It has got some of the same heavy feeling towards it with a funky feeling and very melodic vocals. Actually I like 'King of the Pit' and some other tunes ain't bad either. Just a pity Sylvia Juncosa left. Δ

MORZELPRONK: 'Raket naar de maan' LP

This instrumental Mini album is like a less punky Victims Family - Twisted jazzy tunes, wierd breaks and stuff. I can even hear some Zeppelin, and they still got an edge tho' or kick ass, as some US reviewers would say. And by the way: They are squatters !! Δ

SHAKESPEARE IN THE BUSH: 'Jacob' 7"

This band used to be called Det Glade Vanvidd and was wellknown for their crazy energic performances and their odd tunes. Most of these funny, wierd sides have gone to be replaced by a basic 77'ish beat and a metallic guitar - which all in all is fairly OK I guess, but not really what I had expected. Cool cover. Δ

FLUID: 'Roadmouth' LP

3rd album I think from these Denverdudes. It's out on SubPop, but this is a bit different from the usual soundalikes from that label. Sure it's bass,drums, guitars and garagy, but lots of different styles have been mixed. Nothing wierd about it tho', pure guitar oriented rock and with texts that are better than usual garage punks. It might sound more stylish at first, but it's pounding like shit, and it's gonna get you. Really great !! O

SONICK PLAGUE:'What's the purpose' LP

It says c1988 on the cover, so this might be a bit old, but it's the best crossovery ThrashMetal rec I've heard alongside with Ludichrist and Excel. It sounds like a slower and better Nuclear Assault. Great songwriting, lotsa original lity and not too much guitarwanking. It's really a great rec. I haven't heard or seen anything about it anywhere, and I bought it unaware of what it was like. And you should do the same if you're into any of the mentioned bands. A hammer from NY, out on Anthrax Recs (!?). Get ! O

MUDHONEY: LP same title

Apparently these boys can't do anything wrong. Again they responsible for a mindblowing guitaressault, This time leaning towards a more psychedelic sound, with clear Stooges references. Before you re-introduce your Silver trousers with flairs, I'd say that most of the old strange mix of metal, punk and sixties stuff is still intact. They've just added yet another influence . I bet these guys were born with long hair. Crank up the volume , this is R'n'R heaven ! It won't leave my turntable. +

KILLDOZER: 'Intellectuals are the...' LP

Worthwhile for it's title alone, and the music ain't so bad either. Faster and rockier than nowadays. This is a repress of their 1st LP, which originally was sent out on an obscure US label. recently the mastertape was found by the Hobson Bros mother. She was arranging a garage-junk sell-out. Touch+Go picked it up for a re-release. And a good job too !! O

MOSKWA: Same Title LP

Polish HC with a capital H. My polish penpals says that Moskwa has adopted a fucked up rockstarish attitude. Still its an overall good album, with melody and speed and everything and I guess the effect of singing in Polish can be compared to the early machinegun sound of Finnish Hardcore. Δ

NIRVANA: 'Bleach' LP

Another older album. This time from SubPop. This is a bit like Mudhoney, but slower and more primitive, and in my everso glorious opinion, better. Heavy, grungy post Sabbath riffs without any hip pretentious edge whatsoever. Dark and dusty garage rock of the very best sort. Yoo-Hoo !! O

SLIPKNOT: 7"

S.E. HC out on Revelation Recs, but a bit different from what we are used to from this label. Slipknot are more noisy and thrash influenced than their non-drinking label mates. The guitars are extremely distorted and the vocals are growled. This combined with a production that set new standards for bad productions, which apparently is a big problem for Revelation, make this release less enjoyable than the rest of the Revelation stuff. OK, but nothing special ! +

NOMEANSNO: 'Wrong' LP

3rd album from the Gran'ole men of funk and disorderly. Noisier guitar and slightly more aggresive than their last releases. But.....what can I say ? These guys pound their way through nearly any style you can think of, without losing the touch and melody. 'Big Dick' is gonna be a classic some day, when everybody realizes the undebateable superiority of these guys. You might not believe me, but this is some of the best you'll ever lay you sticky little fingers on. And the other recs too. The only band really worth idolizing, and you better get on the wagon too !! O

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BLACK UNIFORMS: LP 'Faces of Death'

We featured this band in our very 1st issue, and this new album is definately an improvement from the tape we reviewed then. They've kept the British sound from the early eighties (GBH etc.), and added some HC and Thrash influences, that gives them a more up-to-date sound. The music is mostly fast and noisy with raw vocals. And they fit in well in this case. Still it's too much in the old-fashioned punk-vein for my taste. But wake up if you're still into old anthems and give BU a once over (Dunno what he means -Simon). They should have a 7" out Jan/Feb. The rec is $12 from: +

Hellfire Recs, P.O. Box 51057, 40018 Göteborg , Sweden

GHOUL: 'Foxmachine' 12"

I think the closest I can describe this Hannover act as is; Industrial Metal disco with Annie Lennox like vocals. In short - not a very typical Funhouse release. 4 songs incl. an extended mix of the title song and, for what it's worth, on blue vinyl. Δ

BAD BRAINS: LP 'Quickness'

This is one boring slick sounding piece of vinyl, from 4 ignorant homophobes. Bad Brains is a product not a band, and I don't intend to waste any more words on them ! Δ

GOD: LP 'Shametree'

The second LP from these Dutchmen, not to be confused with the Australian ones. This is experimental metal, sometimes adding a jazzy feeling that alltogether make you think of Gore or Gone - But still; This is in a class by itself. Good efford ! Δ

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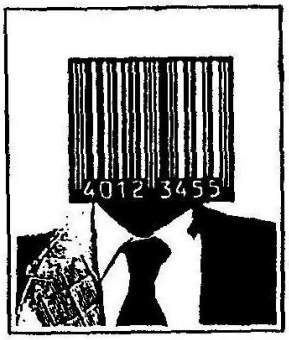
KILLDOZER: '12 point buck' LP

Newest album from the Wisconsin meat rockers. Slower, Darker, Noisier and deadlier than ever. Really loonfully frightening. With winners of the eatable contest on the innersleeve; 3 recipes, and a cut out and keep 12 point buck on the back of the great cover. This one's gonna drag you by the balls...eh, OK half of you then.....Y' know ! O

SICK OF IT ALL: LP 'Blood,Sweat and...'

This is gonna blow your head off ! 18 angry and devastating hardcore trax, played with such aggressiveness and honesty, that this must be one of the best NYHC records ever ! These moshbreaks are unbelieveable . I better stop now, before my asskissing gets embarrassing,but check this album out. It makes the new CroMags sound like Berry on a bad day !! +



DON'T BE A BAR CODE

SLICED PIMPLES: LP 'Fuckin' serious...'

Danish Speed/Thrash Metal, with a healthy dose of fun included. Great production ! Musically it's metal, and in some places pretty close to crossover. Not much guitar wanking (Phew !), lots of breaks and tempo changes. Pretty good lyrix, sometimes brill. Loads of fun, but in places they've got some problems grabbed by the balls. And they are very much worth reading. They sound very much their own, sorta like a slower, and that is Slayer-speed, Wehrmacht or something. A really great record, that every thrash head should get at once. I'm fuckin' serious too Y' know. And as a final note, I better mention that the guys have sent out a tape called 'DICK'. It was given as a freebie at their latest gigs. Only 100 made, so if you see one: Steal it ! Copies might be released, otherwise you can probably get it by trade. A new Deathlike track and a new Version on Frede Sangen. O

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TAPES

IMPLICIT FEAR: 'State Terror' DEMO

Phew ! Quite a hammer this German demo. Great sound and the great music to match. Reminds me a bit of Chronic Fear in the old Demo days. Super-fast metallic HC with slower, heavy moshparts. This is bashing along with loads of power and cool songwriting. Texts are political and some personal. A couple of 'em are a bit stupid, but you won't care when it's delivered as intense as this stuff, the best Euro Demo for ages. Get it now !!

I.F. Prod., Thomas Orth, Göppinger st.7, 7928 Giengen/Brenz, West Germany O

CORRUPTED REPUTATION: DEMO'89 ET's Back

Canadian punk/HC here. dayglo Abortions seems to be the big influence throughout this 9-track demo, while some of the breaks have a touch of NYHC. It's pretty rocking in some places, but in my humble opinion they have to rearrange some of the songs as they somehow need an injection of energy. Worth a listen tho', despite it's dull moments.

$5 from: C.M.,701 Notre Dame, St. Sulpice P.Q., JOK 3JO, Canada. +

NOCTURNAL FEAR: DEMO'89

Pretty gruff new Jersey crossover here with lots of tempo changes and breaks, combined with shouted-out vocals (Tom G. Warrior is on the thanx list). All this makes this tape worth a listen. I prefer the distinguised NY sound, when talking about Eastcoast Crossover/HC tho'. Still it's hard and rocking. $3.5 (overseas $4) MO's payable to:

Tom Cunningham, 4016 Westfield Ave., Pennsauken, NJ 08110, USA +

IMMOLATION: DEMO II '89

Somehow I get the impression that the Grim Reaper himself is a member of this band. How deadly can a band be ? This is certainly the deadliest Death metal I've ever heard. When Dark Angel suddenly sound wimpy you know it's serious. I think you've got the picture by now. If you're into extreme super-fast Death metal stuff with heavy breaks and that Reaper dude on vocals, you'll probably sell your copy of Kiss' 'Lick it up', even though Paul Stanley have signed it. Yep, it's that deadly. I won't say what I think of it, except that I wouldn't sell my copy of 'Lick it up' if I had one, that is.

Immolation, P.O. Box 566, Yonkers, New York 10710, USA

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MORE TAPES...

CORPORATE DEATHBURGER: PROMODEMO'89

Metallic stuff from Norway, that somehow reminds me of Exodus or early Metallica, with a tiny bit of crossover thrown in. *This promo tape contains 3 trax where* especially 'The condemned cell' stands out as a good memorable track. Still it's too much metal for my taste, but this can be recommended if you're completely into the current deadly trend of Grim Reaper-Rock. this tape is not for sale but CP will be on the 'Evig Pine Tralala' Comp-LP (something like 'Eternal Pain' for you unfortunate people who don't understand Norwegian), which is out on: Knall Syndikatet, Box 4386, Hospitalslökken, 7002 *Trondheim, Norway.*
Corporate Deathburger, A. Dahle, Sj. Havgan 42, 7081 Sjetnemarken, norway. ✝

MALICIOUS DAMAGE: DEMO'89

This Florida based band play some devastating Deathmetal/Thrash, but adds some of that sixties Trouble-like sound, which makes them differ from most other bands in this genre. The vocalist is, to my surprise, good and not as throaty as you could expect. I can even understand some of the words he's singing ! Despite some ridiculous fastparts this is listenable, even if Blackthorn isn't your kinda Bible. The lyrix deal with ....well, some titles are 'Graverobber' and 'Deathrow' and I guess that says it all. Maybe it's because I'm in a good mood today, but I actually like some of this stuff.
M.D., P.O. Box 6566, Sta #9, Ft. Laud , FL 33316, USA. ✝

DISMAL VOID:DEMO 'Dreaming of Morbid...'

Boy,this is strange ! A wierd mix of disharmonic metal and soundeffects. I can not really explain how this band sounds, cos I haven't really heard anything like it before. If you are into that wierd and experimental stuff sit up and take notice cos this may be for you. I can't say that I like it much. DV may be original, but they take it out on the melodies and destroy 'em. I wouldn't give away my fave rubber chicken to get a hold of this tape for sure.
D.V., 28 Chorro St., San Wis Obispo, CA 93401, USA. ✝

BLACK RITUAL: DEMO'89 'Eucroached upon'

Scary, Scary, what a name ! Why not Blackdeathgutrippingsatanworshippersfrom-Hell ? Despite the stupid name this actually pretty good. We're talking very fast thrash here, but the speed is somewhat controlled, with a few exceptations. Besides that this tape is caracterized by tons of good breaks and clear, raw vocal. And now you are just sitting there waiting for me to compare them to some of the major bands right ? Alright then, BR has a touch of Slayer and Dark Angel or a less technical Blind Illusion. Most of the riffs are not to close to the mentioned bands. This tape is certainly a pleasant surprise thet gets the thumbs up from me, but I can't forget that stupid name.....
JOE MELLON, Jr 428 Eden Park Blvd,McKeesport, PA 15132, USA ✝

ANARKOTICS: Demo

19 songs, Italian styled HC and they do it well, these 3 Spanish guys. Tempo shifts, Breaks - Combined with good musical abilities and social consciousness. Thumps up ! △

SATAN KNOWS MY FATHER: DEMO'89

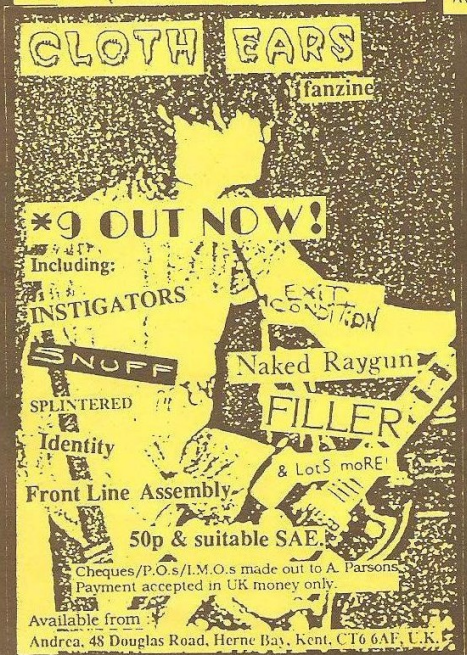
What a name ! What a completely and *totally great name. I was in love with* this band before I had even heard 'em, just because of their name. To my big surprise the music isn't bad either. Sort of like the British Nuclear Assault, except the vocals. But then again, it's hard to sound like John Connelly. Good to hear a British band that doesn't sound like Napalm Death or whatever. I can recommend this tape.
SKMF, 15 Stockmore St. Oxford, UK. ✝

INVOCATOR: Demo'89 'Alterations'

A shame these guys wouldn't send us a demo for review. I borrowed this from Claus. I came to mention to them after a gig that it wasn't really my kinda fave music, maybe that's why. Anyway, I'm a bit, well actually alot, impressed. This is quite alot better than their live. First of all Jacob isn't throaty, merely raw. And the music is damned tight and very fast. It's far the best Death-like metal I've heard, and I gotta admit that I like this alot. Their heavy parts are great, and the fast parts ain't that bas either, and as long as Jacob doesn't get more throaty than this, their gonna get my support. Only the text ought to get a bit more consideration, and I know that at least Per and Jesper has got more brains than this! For Death Thrash-this is essential (paradox !). Really good work and super sound too !
Jacob Schultz, Torvegade 7 2tv., 6800 Varde, Denmark. ○

LITTLE DEVIL: DEMO'89 'Sleep is small..'

Danish Hc demos are more seldom than girls who have had sex with Cliff Richard, so you know, it's not your everyday experience to recieve these tapes. LD play some rather complex HC with crossover tendencies (annoying guitar soli) and many breaks. I spot a little Pres. Fetch, but besides that I can't complain about the originality of the band. They still need to work more on some of the tunes tho'. After all a decent debut tape ! Cool cover !!!
J. Jonaff, Gymnasievej 123 3th, 4600 Kjøge, Denmark. ✝



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..ONLY A MOVIE
..ONLY A MOVIE
..ONLY A MOVIE
..ONLY A MOVIE
...IT'S JUST ACROSS THE STREET FROM "JOE"!

TYNATOR: DEMO'89 'Living in Pain'

Tynator combines *power metal and trash* on this 3 track demo. The music is well-played and have rather complex song-structures and mostly midpaces parts. what I miss is some aggressiveness which somehow disappears in all the arrangements. Metal heads into technical stuff should check this out though, cos Tynator really knows how to handle their instruments. I just think that most attempts to write super technical songs are boring.
Tynator, A. Arina, 3923 E. Willow, Phoenix, AZ 85032, USA. ✝

DISASTER AREA: DEMO 'Eat this you bastard'

DA is a Californian based trio, playing some mostly uptempo metallic crossover. The track 'Eat your face' have the caracteristic Motorhead beat, while the 3 remaining trax are more in the riffing end of crossover. Pretty good, tight playing here, but don't expect a revolution music wise, cos it's all heard before.
D.A., 17524 Colima Rd., Box #148, Rowland Hts, CA 91748, USA ✝

KINETIC DISSENT: DEMO 'Controlled react.'

This is one of my faves in this issues demo section. KD have a rockin' Anthrax-like sound with a healthy dose of HC thrown in. Even tho' the singer is actually very close to Joey Belladoona I wouldn't put KD in the Anthrax clone league as they sound more like what Anthrax would have sounded like, if they had the nerves to go hardcore. A very impressing *and convincing second tape from these* American dudes. Check this out !!
KINETIC DISSENT, Steve Danyo, PO Box 224, Avondale Estates, GA 30002-0224, USA ✝

ENTICER: Demo'89 'Into reality'

Well-played Australian HM/Power-Metal, with boring intros and never ending guitar wanking. 5 years ago this might have been interesting, but it's just a lame attempt to revive the mid-eighties metal-thing. *Still, these guys can play and the* vocalist is good. It reminds me of the days of denim-Jackets and patches. Wake me up when it's over !
Enticer, 18 Orange St., Eastwood, NSW, 2122, Australia. ✝

DEADHEAD: DEMO'89

This Danish band has Metallica written all over it. The music is actually pretty well played, they just have a serious lack of originality, which is a shame in my opinion, cos the potential is there. They just need a style of their own. Another thing is that the songs are way too long, 2 songs in 16 mins ! Only the Masters Of Puppets can keep a song interesting for so long. Anyway, worth a listen if you can live with the originality problem.
$6/35 Dkr.: Arne Lunde, Københavnsvej 108 st.tv., 4000 Roskilde, DK. ✝

TAPES AGAIN.....

ORDINARY BOYS:DEMO'89 'Living in an..'

In the letter which was enclosed with this tape, OB wrote that moshable was the kind of magazine they were looking for. I wonder why really. This Phoenix duo play some plain pop/rock without any edge at all. Pretty boring actually. There's a touch of last Hüsker Dü in 'She's dangerous', but that's about it. Unfortunately they live up to their name.
O.B., P.O. Box 55011, Phoeniz, AZ 85078-5011, USA. ✝

FUNERAL NATION:DEMO'89 'State of Insanity'

I wouldn't say that FN is a totally bore, but boy, haven't we heard all this before ? It isn't that FN are bad, they are just doing what a 1000 bands have done before them. So if you are into ordinary thrash metal and can live with the lack of originality, this is for you. This tape leaves me with the feeling of being old. I have alreday forgotten the first song when the last one is finished, but maybe I can blame it on the age. I won't comment on the lyrics.
F.N., P.O. Box 416 813, Chicago, IL 60641 USA. ✝

DO OR DIE: Demo'89

This is twisted, way rocking punk with very melodic vocals. That put together makes me jump around in the apartment, and ask for more !! Δ

Do or Die, Postbus 6043, 1005 EA, Amsterdam, Holla

V/A: Tape 'Kitsch N Squatt'

This is a comp of, what appears to be all Montreal bands. While some of the stuff here fall into the Generic speed/crossover mould, Groovy Ardvark, Northern Vultures and Possession Simple stands out, presenting a certain amount of originality and energy. Recommended !
Northern Vultures, P.O. Box 472, Station M, Montreal, Quebec, Canada, H1V 3M5. Δ

ERUPTOR: PROMO TAPE '89

Brutal thrash/Deathmetal from Norway (well actually they live in Sweden now). This 5-track promo tape was recorded live in studio to arouse an interest in their upcomming 'real' demo. the music is of course fast with heavy thundering breaks played with reasonable tightness and technical ability, that makes this tape worth a listen for thrashers. Personally it's not really what I'm into right now, but who cares about that ? Give it a try, it will scare the Hell out of your parents. Send a blank tape+2 IRC's.
Ronny eide, Postvägen 11A, 77300 Fagersta Sweden ✝

EMOTIVE DRIVE: DEMO'89

More New Jersey stuff. Seems to be a lot of good bands around there. Of course NJ is also well known for all the bands where the members look more like girls, than anyone Cliff Richard would ever sleep with, but that's another story (I just love Heavy Rock). Actually this is pretty good. 6 extremely catchy Eastcoast punk/HC tunes with clear melodic references. These guys write truly memorable songs with drive and intelligence. the tape could need more guitars tho' it's well produced. the tape is free, but include $1 for postage in the US, and 2 IRC in Europe.
Mark Conforti, 69 Bemile Rd, Belleville, NJ 07009, USA. ✝

TERRIBLE VIRTUE: Demo'89 'I only laugh..'

Combining influences from the gruff English scene and US HC, these 4 Kylie Minogue-worshipping Australians, rush through 8 originals and a cover of Electro Hippies. While some of this stuff is a bit too noisy for my sophisticated taste, this tape sure has it's rockin moments. Like Guarly (great vocals) and Radiation poisoning. A good and varied efford !!
Dick, 5 Maudur Place, Caringbah 2229, Sydney, NSW, Sydney.
(Dick runs the only official Kylie Minogue Fan Club. Send $50 for membership, which includes wall-to-wall Kylie poster and the famous 'I could be so lucky' Nickers !!!!) ✝

GERONIMO: Demo 'Couple of words for you'

This is Ømz's band, so I couldn't give it a bad review, but as it turns out then Geronimo has actually got something worth while together here. Fast earpounding HC with a touch of grind. 20 tunes including covers of 'Nazi Punks Fuck Off' and the Samoans song 'Lights Out'. Good and they are heading for vinyl ! Δ

Geronimo, Torkild Thellefsen, Mølleskoven 42, 9260 Gistrup, Denmark.

EX-MORTIS: Demo'89 'Immortality's..'

Morbid Deathmetal from the depths of Hell! What a silly thing to say really. Maybe I've heard too much of metallic stuff today! Ex-Mortis play the kind of well-known brutal deathmetal, with mostly fast parts and wall-like guitar playing. To me most the bands in this genre sound pretty much alike. I mean, the speed, the growled vocals, the annoying attempts to play soli....they all have it ! On the other hand, these bands are very popular these days, so Death metallers shouldn't hesitate to send for this tape, cos they'll probably just love this deadly stuff ....ZZZZZZZZZ ! ✝
Brian Werlang, 305 Thomas Ave, Frederik, MD 21701, USA

BROTHERHOOD: DEMO 'Brotherh. of friends'

With a name like Brotherhood, you know it's a HC band we're talking about, and it certainly is. These guys hail from Seattle but are influenced by the NY sound. Actually I would take for a NY band any day. B. kicks off some fast HC with the usual amount of Mosh breaks and seem to be heavy inspired , musically by Youth Of Today (RIP), so this is not excactly THE revolutionary band in the HC scene, but still it's rocking stuff. Some of the songs have now been released as a 7". I think this style has got to begin to think in new ways, otherwise the SE type HC will be to limited musically.
Brotherhood, Ron Guardipee, E 515 Denny Way #205, Seattle, WA 98122, USA ✝

ENDE

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[redacted] or....
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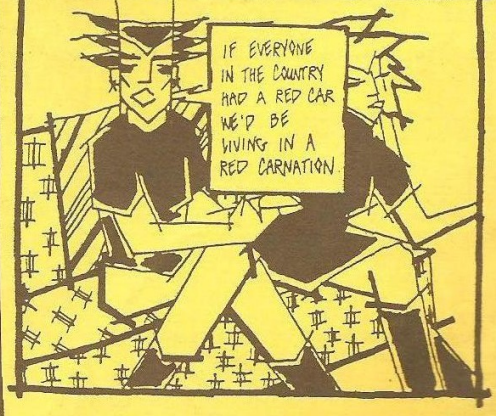

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